LEVEL FOUR ▼ TREBLE ▼ TEACHER EDITION

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ESSENTIAL REPERTOIRE

Level 4, Treble, Teacher Ed.

FOR THE CONCERT CHOIR – ARTIST LEVEL

BY
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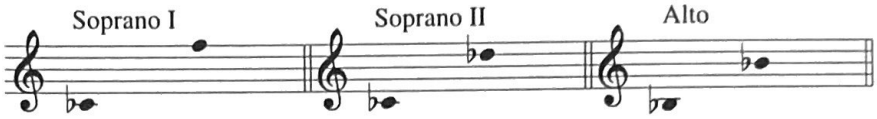
BEAU SOIR (BEAUTIFUL EVENING)

Composer: Claude Debussy (1862-19), arranged by Linda Spevacek
Text: Paul Bourget

Voicing: SSA
Key: E♭ major
Meter: $\frac{3}{4}$
Form: Through-composed

Style: Lyrical, Impressionistic
Accompaniment: Piano
Programming: Concert, Festival, Competition

Ranges:

Student Book Page 1

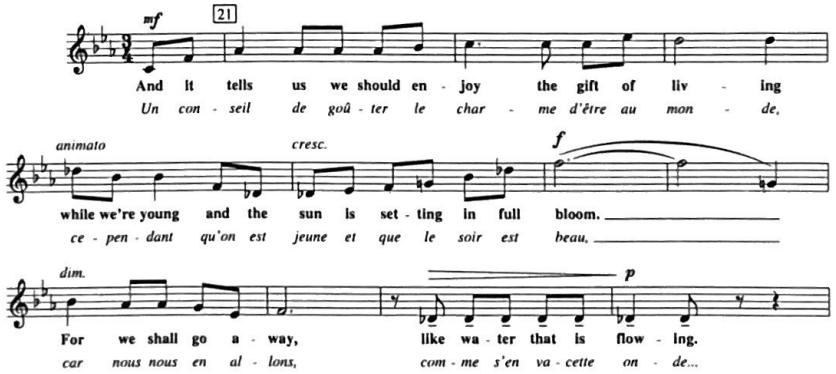
BEAU SOIR (BEAUTIFUL EVENING)
Composer: Claude Debussy (1862-1918), arranged by Linda Spevacek
Text: Paul Bourget (1852-1935), English Text by Linda Spevacek
Voicing: SSA

Cultural Context
Claude Debussy was born in 1862, near Paris, France. Debussy was considered to be an impressionist composer—meaning that he gave the impression of a story, rather than the story itself as did the 19th century Romantic composers. Debussy's songs were greatly influenced by the French opera. Look at the piano accompaniment and observe the arpeggiated style. The introduction gives hints of an uncertain mood. After reading the English translation of the text, can you find a reason for this uncertainty?

Linda Spevacek, an active composer/arranger, majored in music education with emphasis on voice, piano and theory at the University of Wisconsin at Madison. She has been a guest conductor for various church and school honor festivals, and is often requested to lead workshops and reading sessions throughout the country.

Musical Terms:

Andante, ma non troppo	*cresc.* (crescendo)	**Piu lento**
animato	*dim.* (diminuendo)	*rit.* (ritardando)
a tempo	**Tempo I**	rubato

Preparation:
- In the 19th century, individual expression flourished. Compositions were more reflective of the poetry on which they were conceived. Composers of this period conveyed their expression and emotion through their music by incorporating many compositional devices including a flexible meter that became more elastic, allowing a give and take within the phrase. *Rubato* is a term for prolonging some melody notes or chords, while accelerating others.
- Sing the Soprano I line below. Rehearse the *animato* at m. 24. Feel how the music wants to pull back on "bloom" or "beau." Notice that the next two phrases tend to stretch and soften. ("For we shall go away, like water that is flowing.")

mf
21
And it tells us we should en - joy the gift of liv - ing
Un con - seil de goû - ter le char - me d'être au mon - de,
animato
cresc.
f
while we're young and the sun is set - ting in full bloom.
ce - pen - dant qu'on est jeune et que le soir est beau,
dim.
p
For we shall go a - way, like wa - ter that is flow - ing.
car nous nous en al - lons, com - me s'en va - cette on - de...

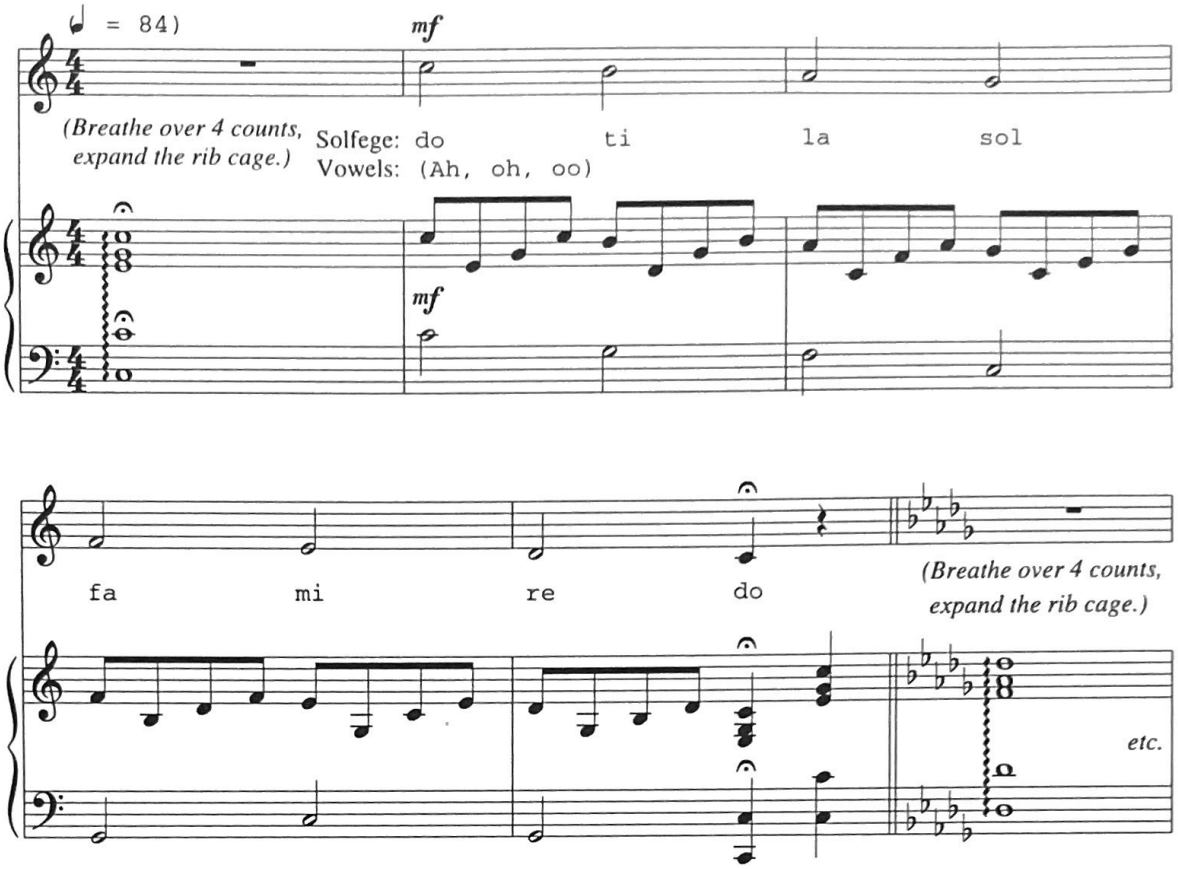
- After you have practiced the *rubato* in the Soprano I line, sing mm. 21-31 again with all three parts. Experience the emotion, energy and beauty of sound in this phrase.

Evaluation:
- Define *rubato.*
- What other characteristics of Impressionism can be found in "Beau Soir"?
- Share your findings with the class.

1

(Answers to Student Page)
Other impressionistic ideas in Beau Soir are the word painting on "tomb" or" tombeau," and setting the mood of uncertainty in the introduction, etc.

Vocal Technique/Warm-Ups/Exercises:

The exercise below is excellent to develop forward placement and vowel focus (from *Warm Ups and Work Outs,* Ex. 10 by Emily Crocker, Jensen Publication, #471-23012). Sing *legato.* Try for 4 notes, then 8 notes in one breath. Raise by half steps.

Rehearsal Guidelines and Notes:

Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student text. (*NS* 6B)
2. Have all students sing through the Soprano I line in English to learn the melody of this famous song.
3. Rehearse the opening mm. 1-4 and closing 33-41.
4. Teach notes and rhythms to mm. 5-31.
5. The breath markings can be placed in the score at mm. 8, 12, 15, 20, 23, 27, 30, 31, 34, 41.
6. After the notes and rhythms are secure, teach the French diction. Consult a French expert to teach the French diction, literal translation and syllabic stress.
7. Review the material found in the Cultural Context and Preparation sections of the Student Page.
8. Perform the dynamics as indicated in the score.

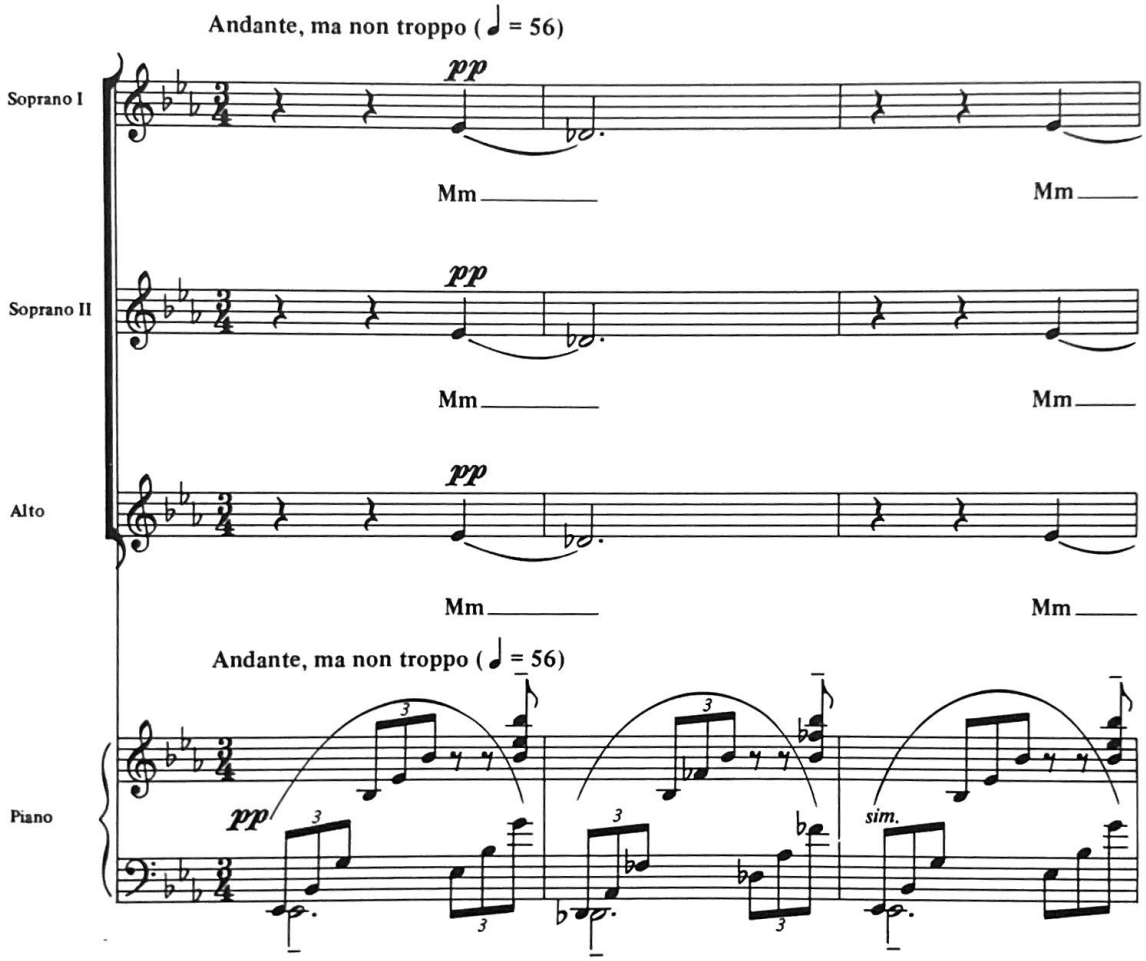
Beau Soir

(Beautiful Evening)

For SSA and Piano

Text by PAUL BOURGET (1852-1935)
English text by LINDA SPEVACEK

Music by CLAUDE DEBUSSY (1862-1918)
Arranged by LINDA SPEVACEK



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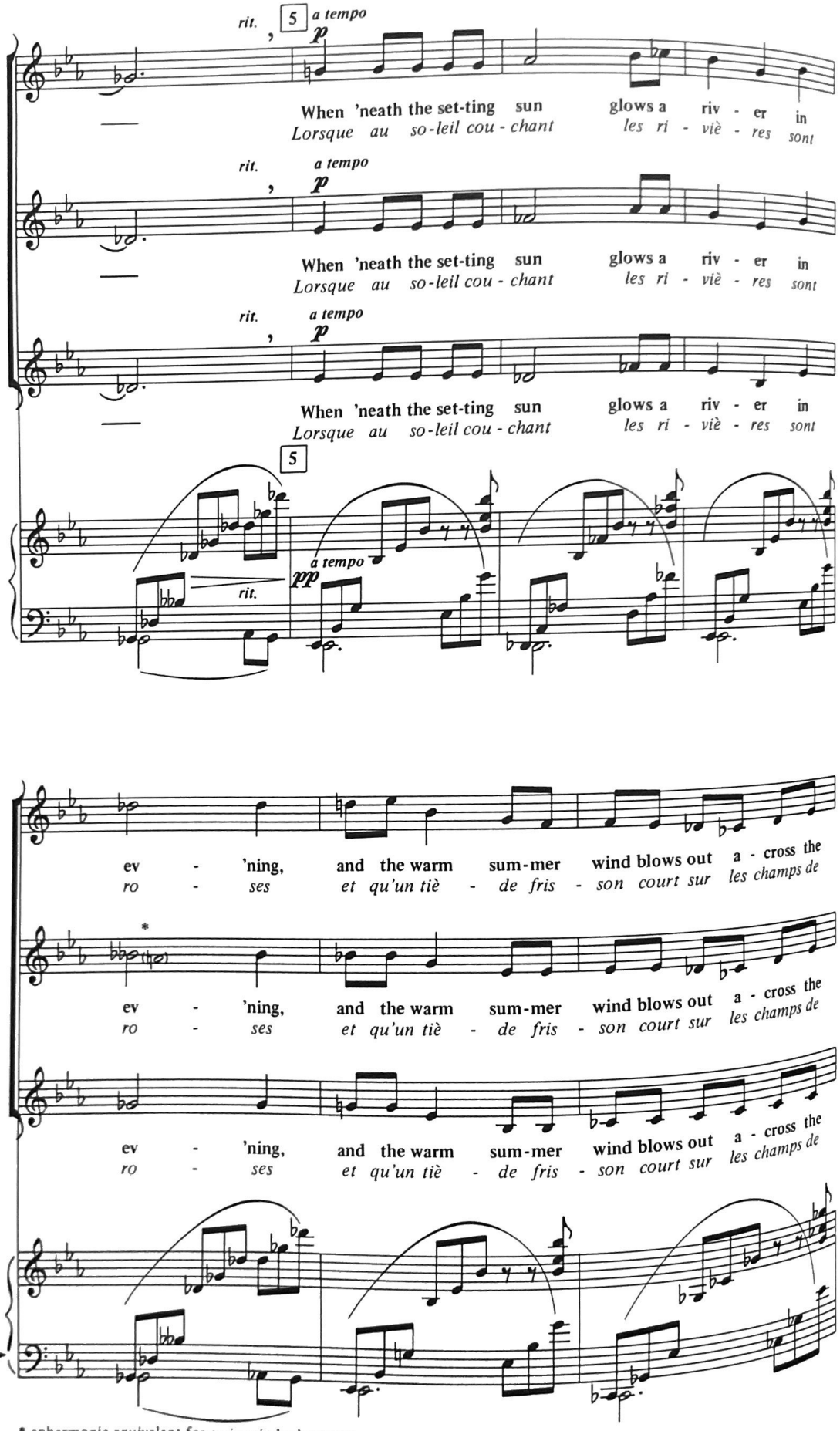
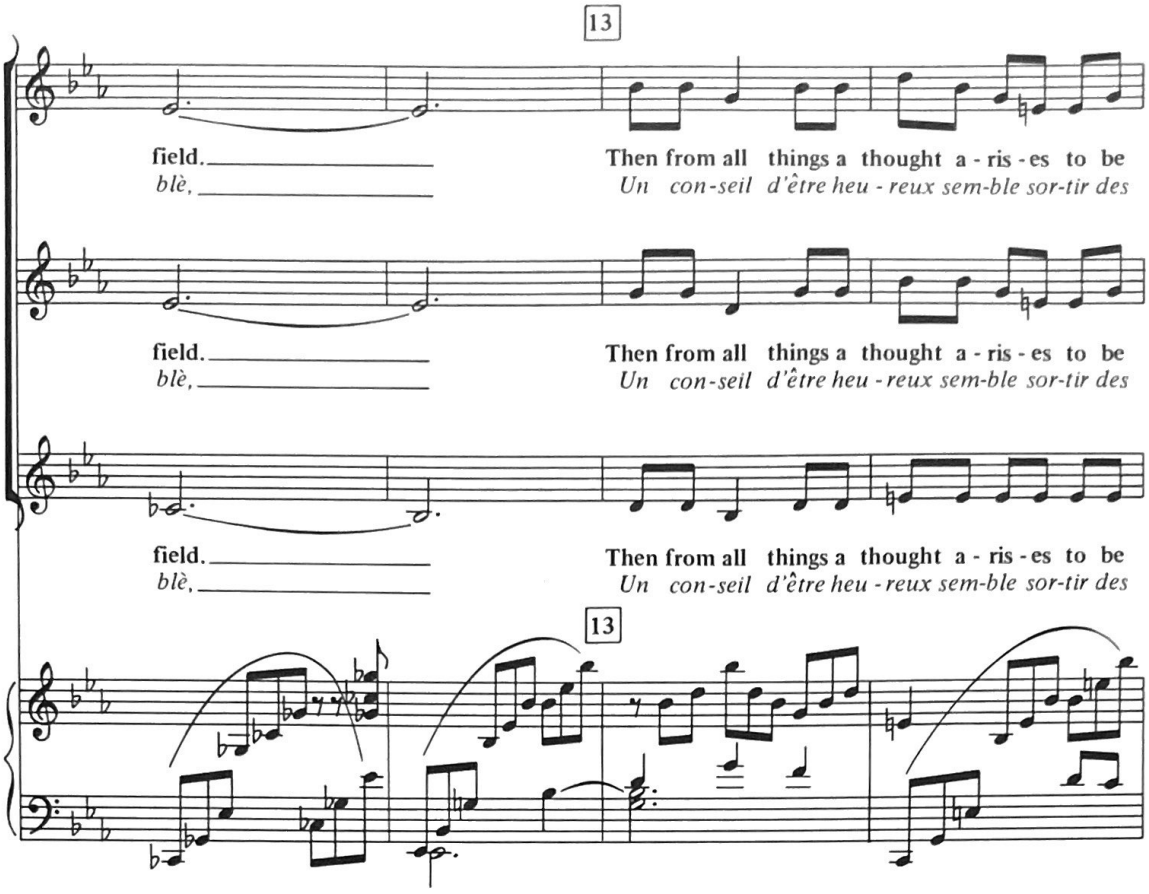
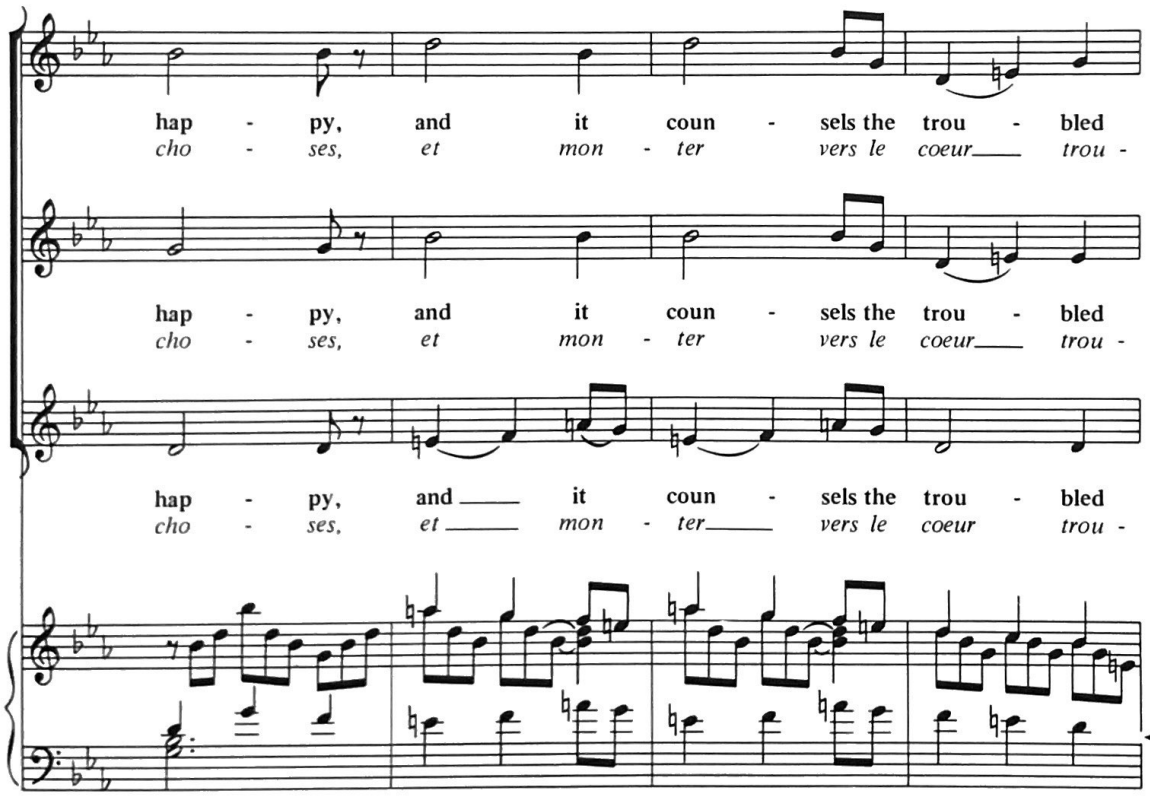

rit.
a tempo
When 'neath the set-ting sun glows a riv - er in
Lorsque au so-leil cou - chant les ri - viè - res sont
ev - 'ning, and the warm sum-mer wind blows out a - cross the
ro - ses et qu'un tiè - de fris - son court sur les champs de

Student Book Page 3

* enharmonic equivalent for easier pitch placement.

13
field.
blè,
Then from all things a thought a - ris - es to be
Un con-seil d'être heu - reux sem-ble sor-tir des
field.
blè,
Then from all things a thought a - ris - es to be
Un con-seil d'être heu - reux sem-ble sor-tir des
field.
blè,
Then from all things a thought a - ris - es to be
Un con-seil d'être heu - reux sem-ble sor-tir des
13

hap - py, and it coun - sels the trou - bled
cho - ses, et mon - ter vers le coeur trou -
hap - py, and it coun - sels the trou - bled
cho - ses, et mon - ter vers le coeur trou -
hap - py, and it coun - sels the trou - bled
cho - ses, et mon - ter vers le coeur trou -

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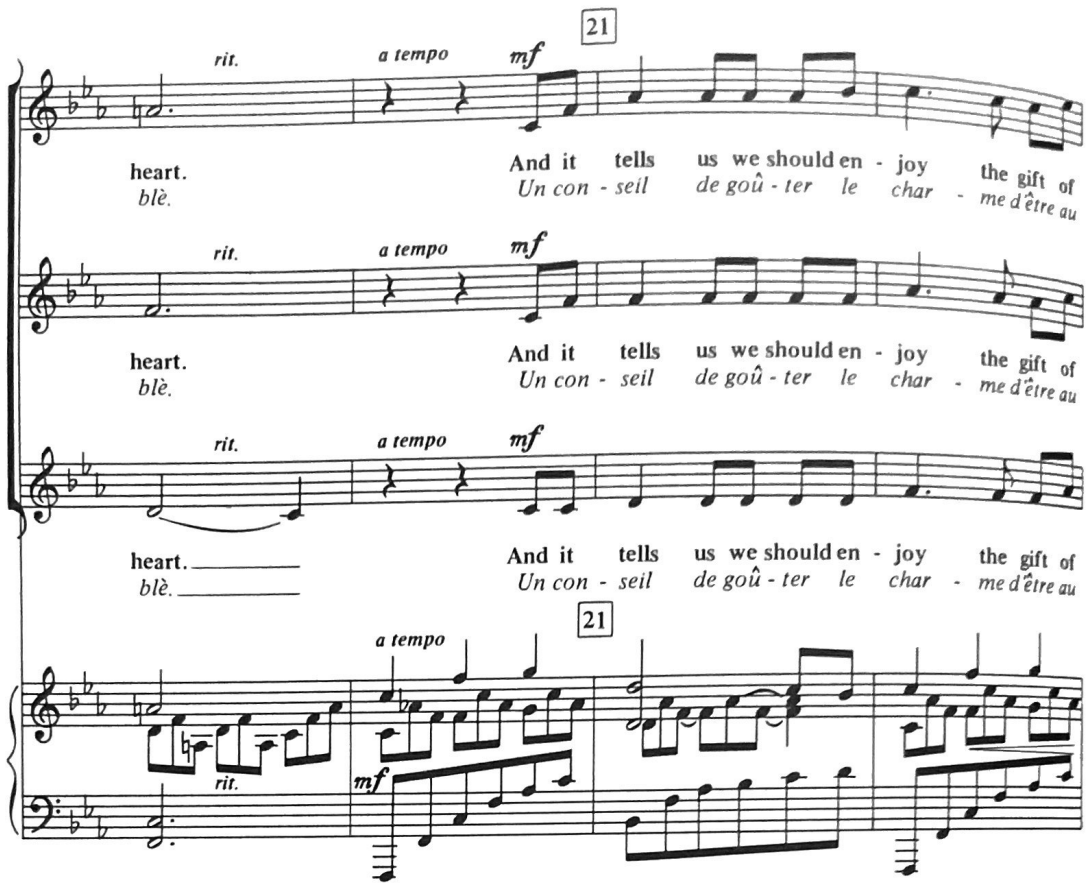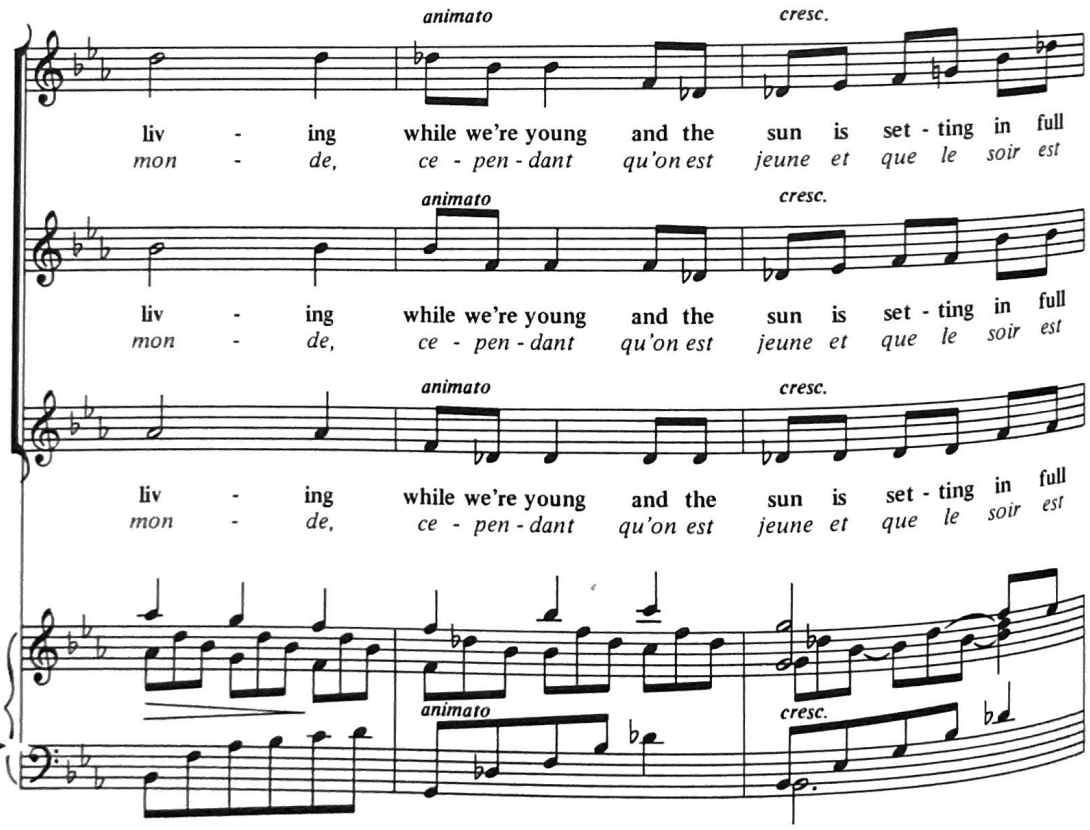
animato
cresc.
liv - ing while we're young and the sun is set - ting in full
mon - de, ce - pen - dant qu'on est jeune et que le soir est
animato
cresc.
liv - ing while we're young and the sun is set - ting in full
mon - de, ce - pen - dant qu'on est jeune et que le soir est
animato
cresc.
liv - ing while we're young and the sun is set - ting in full
mon - de, ce - pen - dant qu'on est jeune et que le soir est
animato
cresc.

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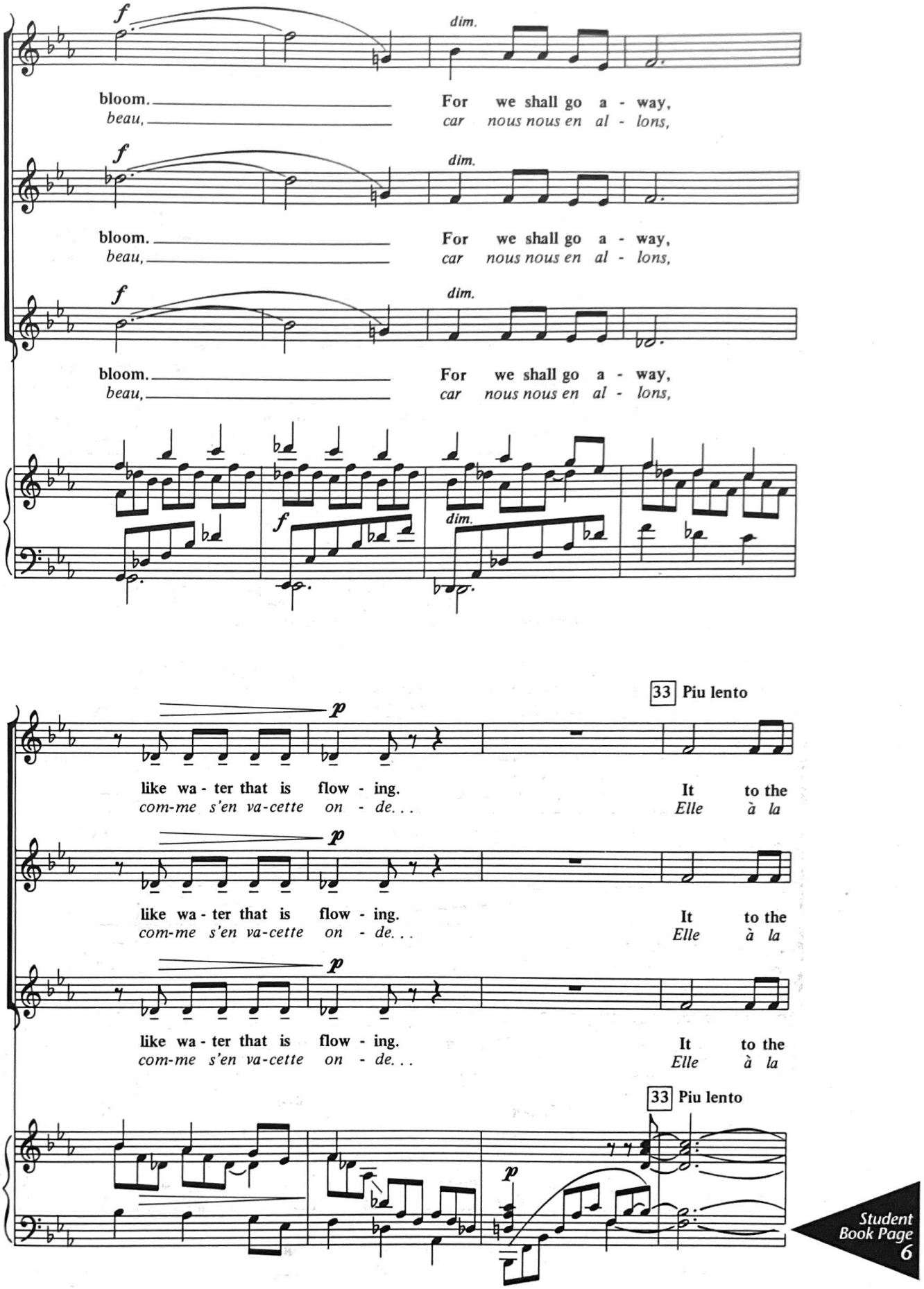
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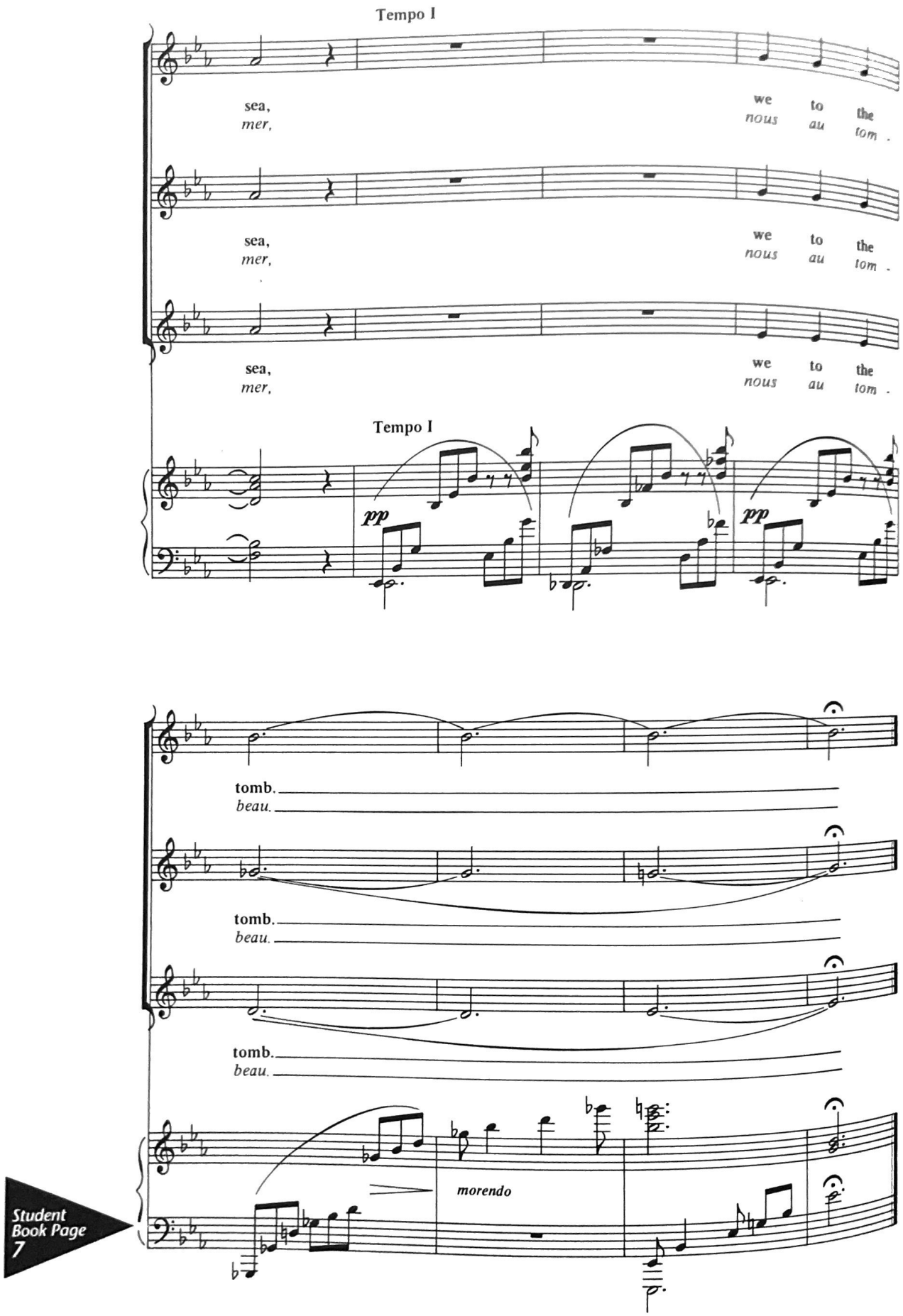
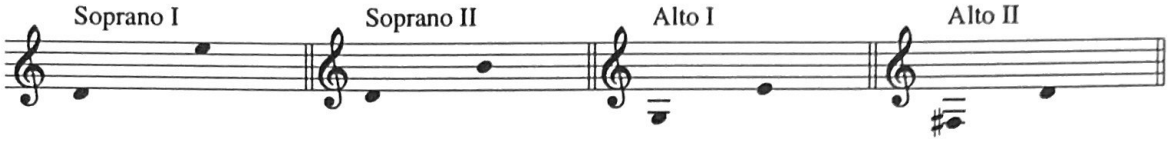

Student Book Page 7

BRING A TORCH

Composer: 17th Century French Carol, arranged by Ed Lojeski
Text: Traditional Carol

Voicing: SSAA
Key: G major
Meter: $\frac{6}{8}$, $\frac{3}{8}$
Form: Strophic with variations

Style: Light, lilting lullaby
Accompaniment: Piano
Programming: Seasonal

Ranges:

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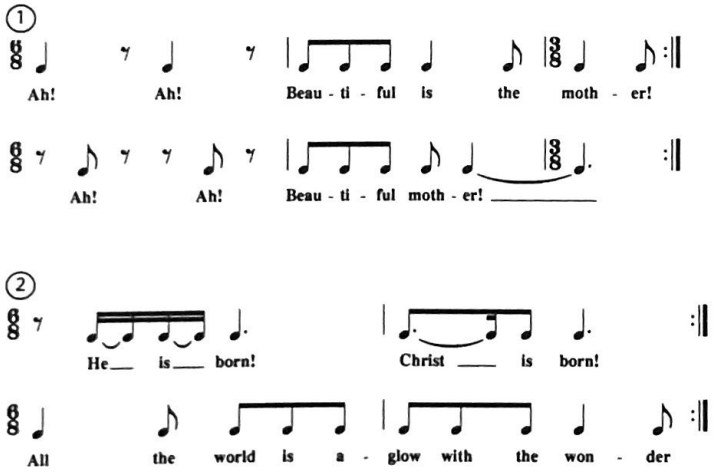
BRING A TORCH
Composer: 17th Century French Carol, arranged by Ed Lojeski
Text: Traditional
Voicing: SSAA

Cultural Context:
Christmas carols provide a rich legacy of vocal music. Most of the carols that survive today have English origins, however several owe their heritage to France, Germany and Spain. "Bring a Torch" comes from Provence, France, a region in the southeast part of the country on the Mediterranean Sea. Carols from this region are called Provençal Carols.

Musical Terms:
decresc. (decrescendo) carol *rit.* (ritardando) *molto rit.* (molto ritardando)

Preparation:
- Use these exercises to develop a light, unstressed tone and rhythmic precision. Chant each voice part separately on a neutral syllable before combining parts. Add the text.



- Locate the rhythms from the exercise above in the composition. How does the use of stressed and unstressed syllables affect the rhythmic precision of this section? Of the entire piece?

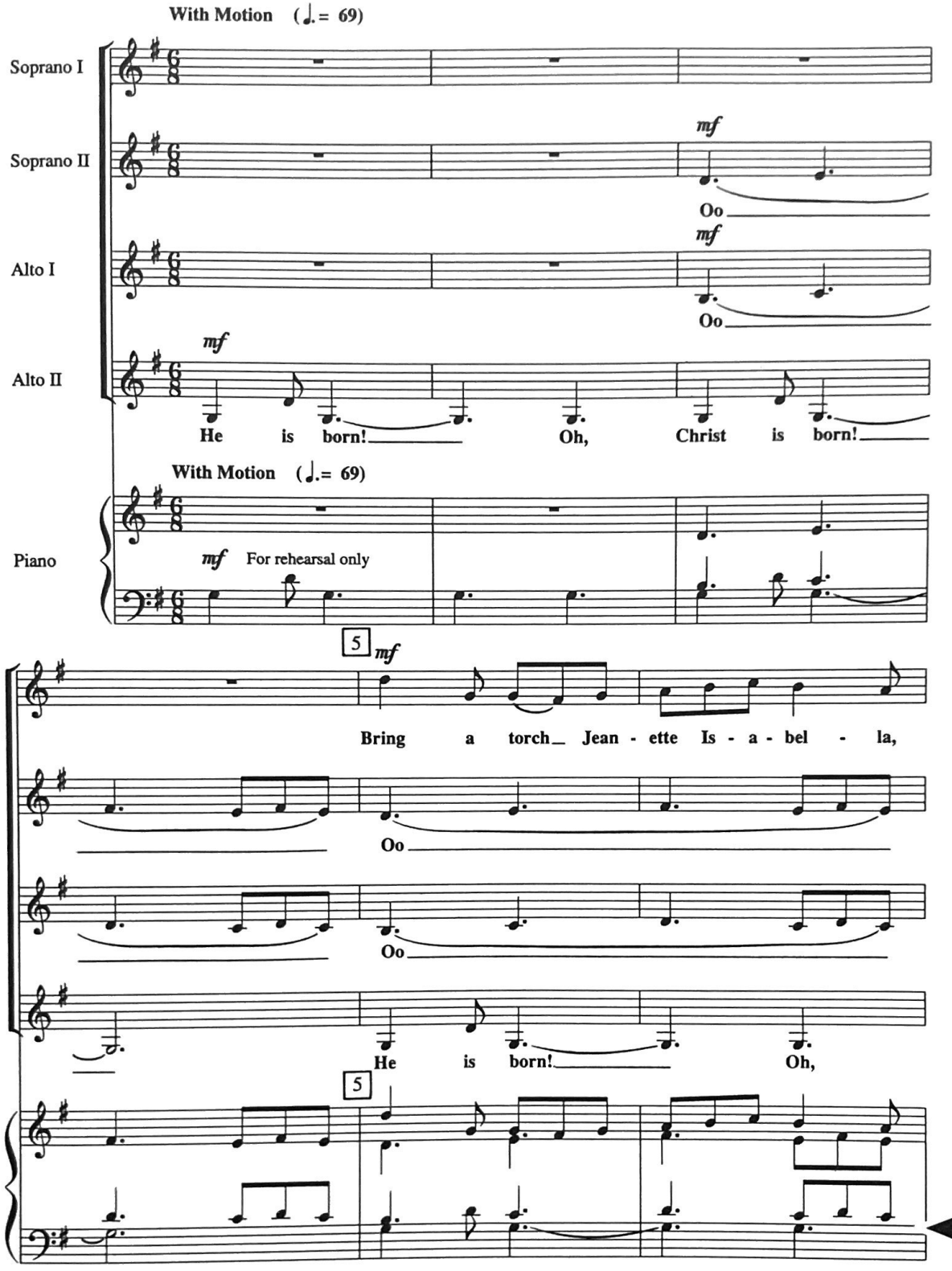
Evaluation:
Listen to each rhythmic example separately. Check for precision before combining parts. Can you hear precision in each part? Alternate parts so every singer is aware of each of the rhythmic patterns.

Bring A Torch

For SSAA a cappella

Arranged by ED LOJESKI

17th Century French Carol



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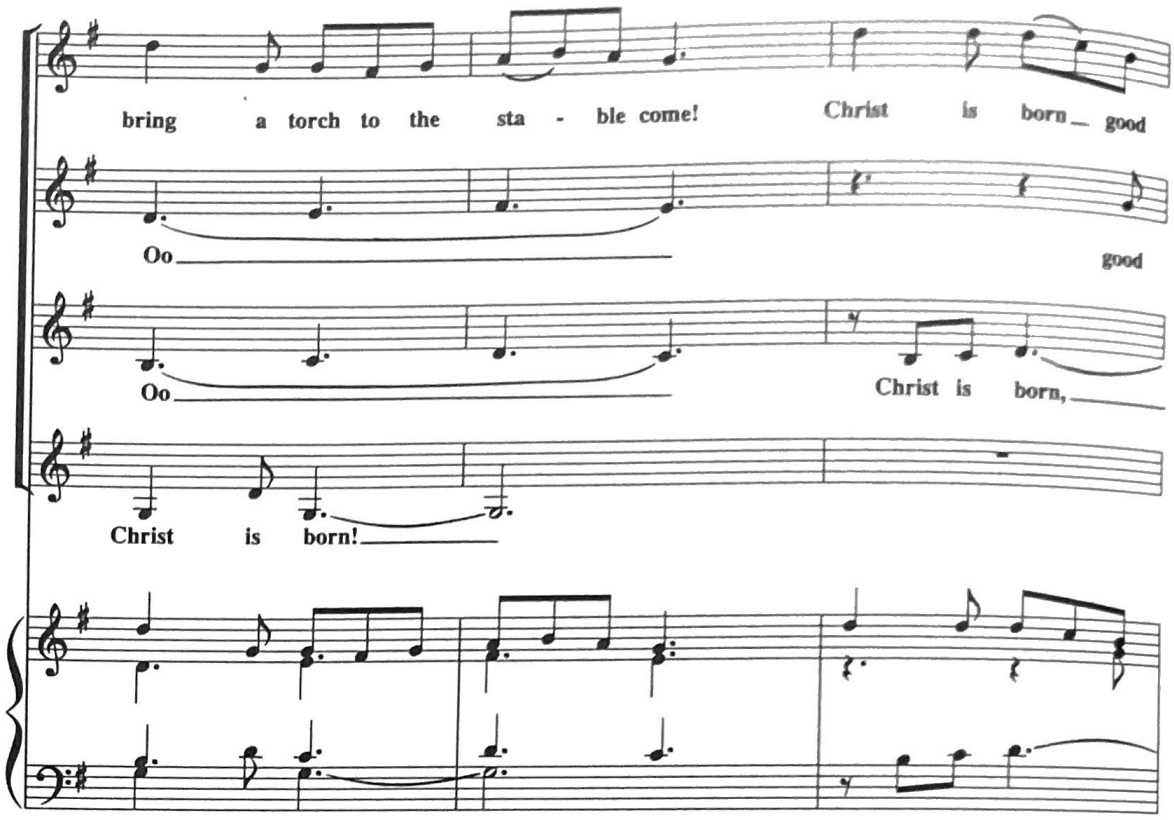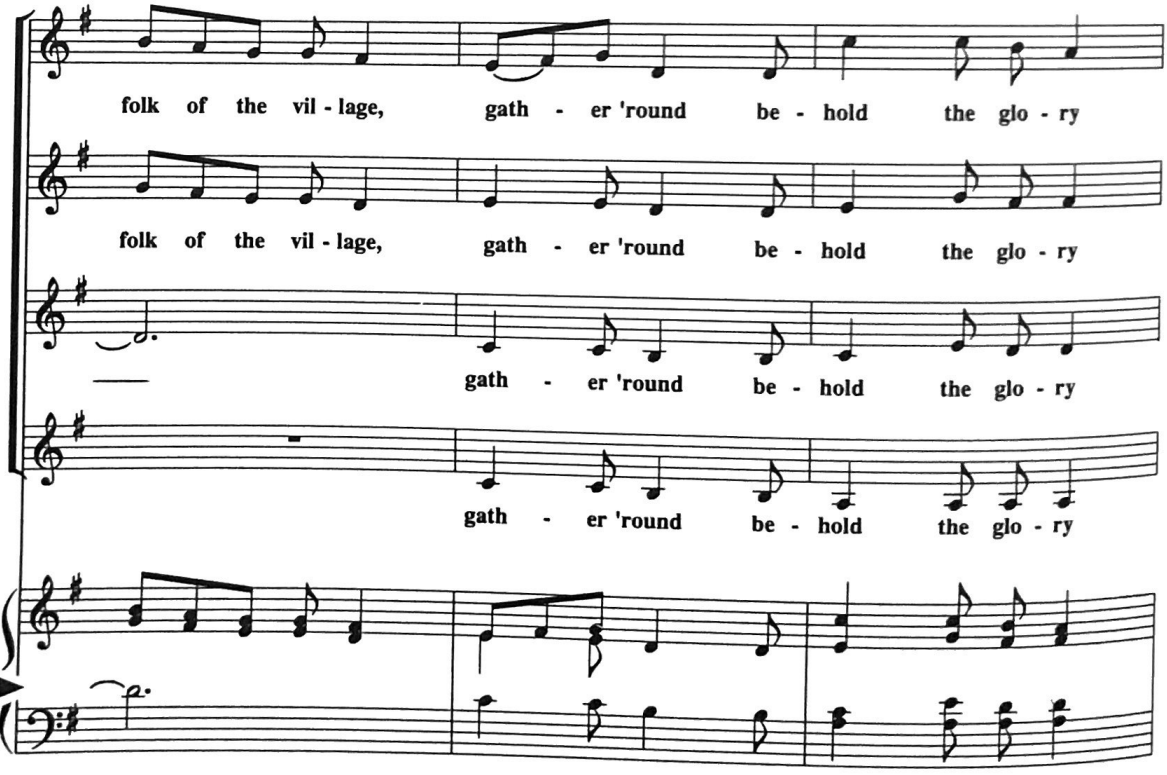
folk of the vil - lage, gath - er 'round be - hold the glo - ry
folk of the vil - lage, gath - er 'round be - hold the glo - ry
gath - er 'round be - hold the glo - ry
gath - er 'round be - hold the glo - ry

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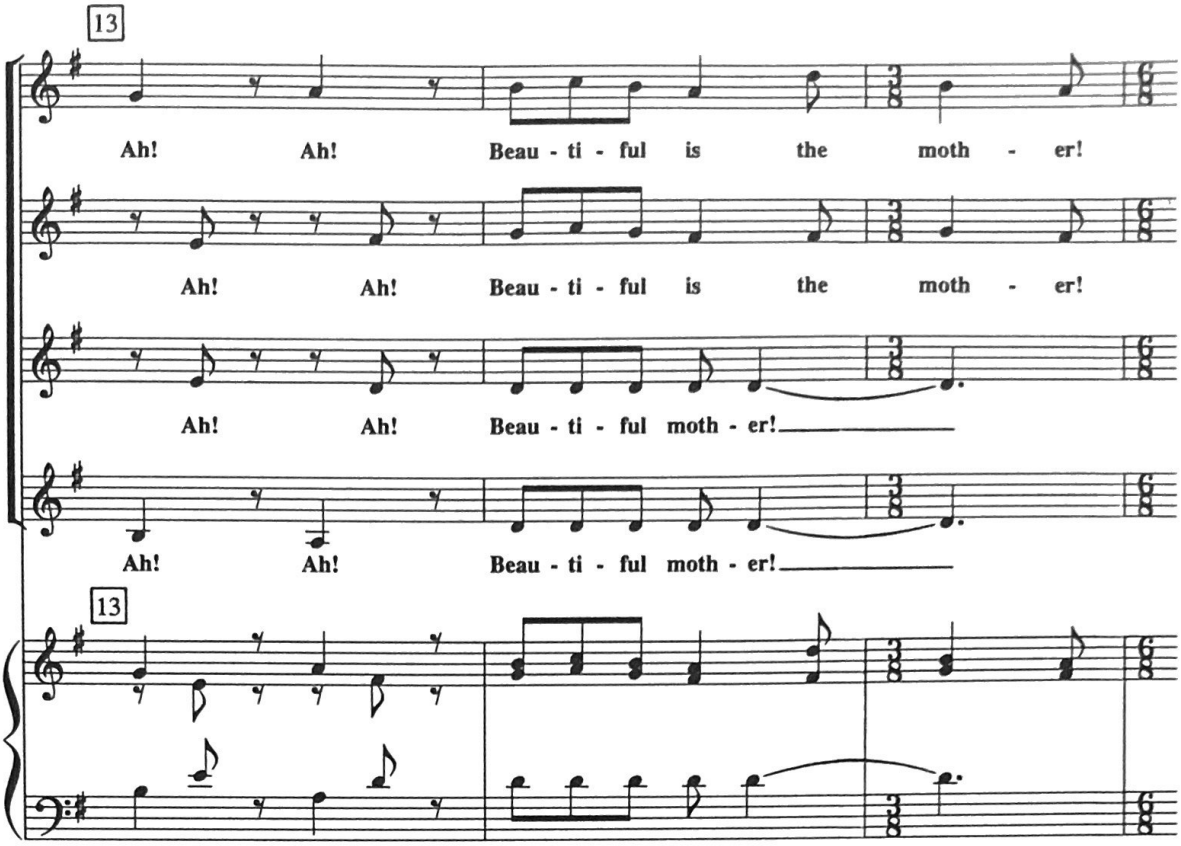
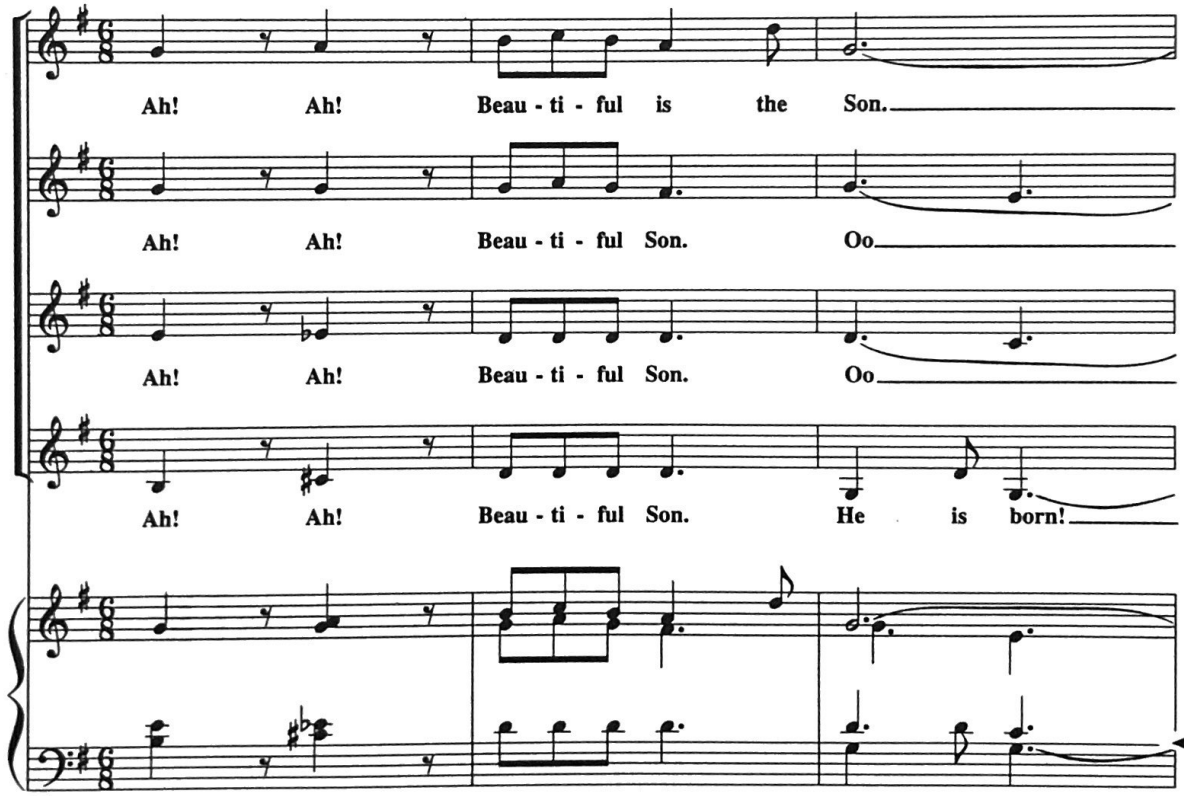

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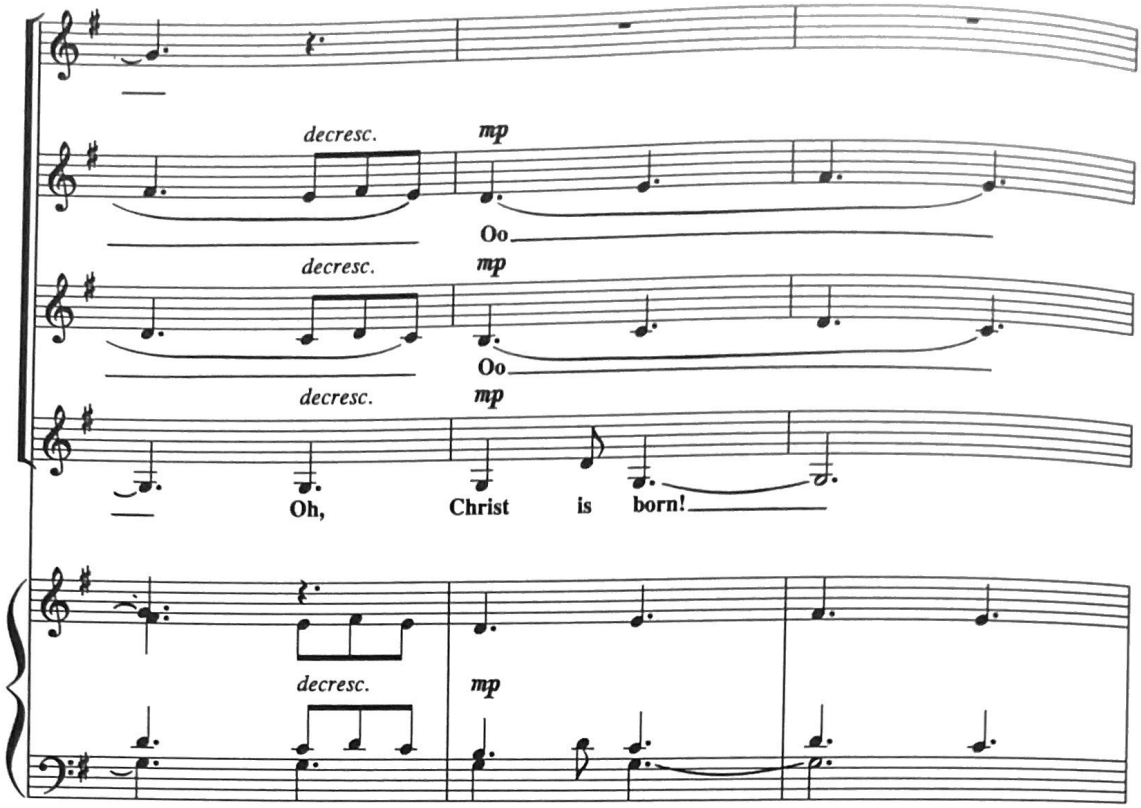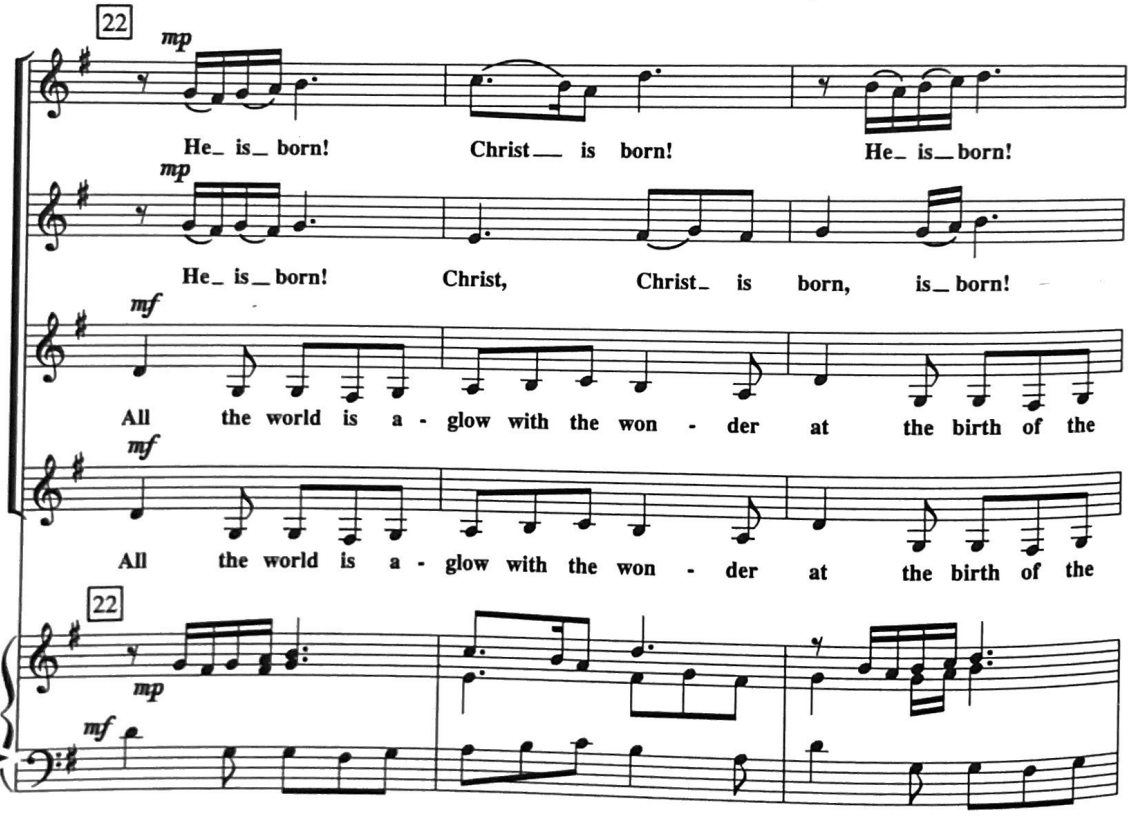
22
mp
He_ is_ born! Christ_ is born! He_ is_ born!
mp
He_ is_ born! Christ, Christ_ is born, is_ born!
mf
All the world is a - glow with the won - der at the birth of the
mf
All the world is a - glow with the won - der at the birth of the
22
mp
mf

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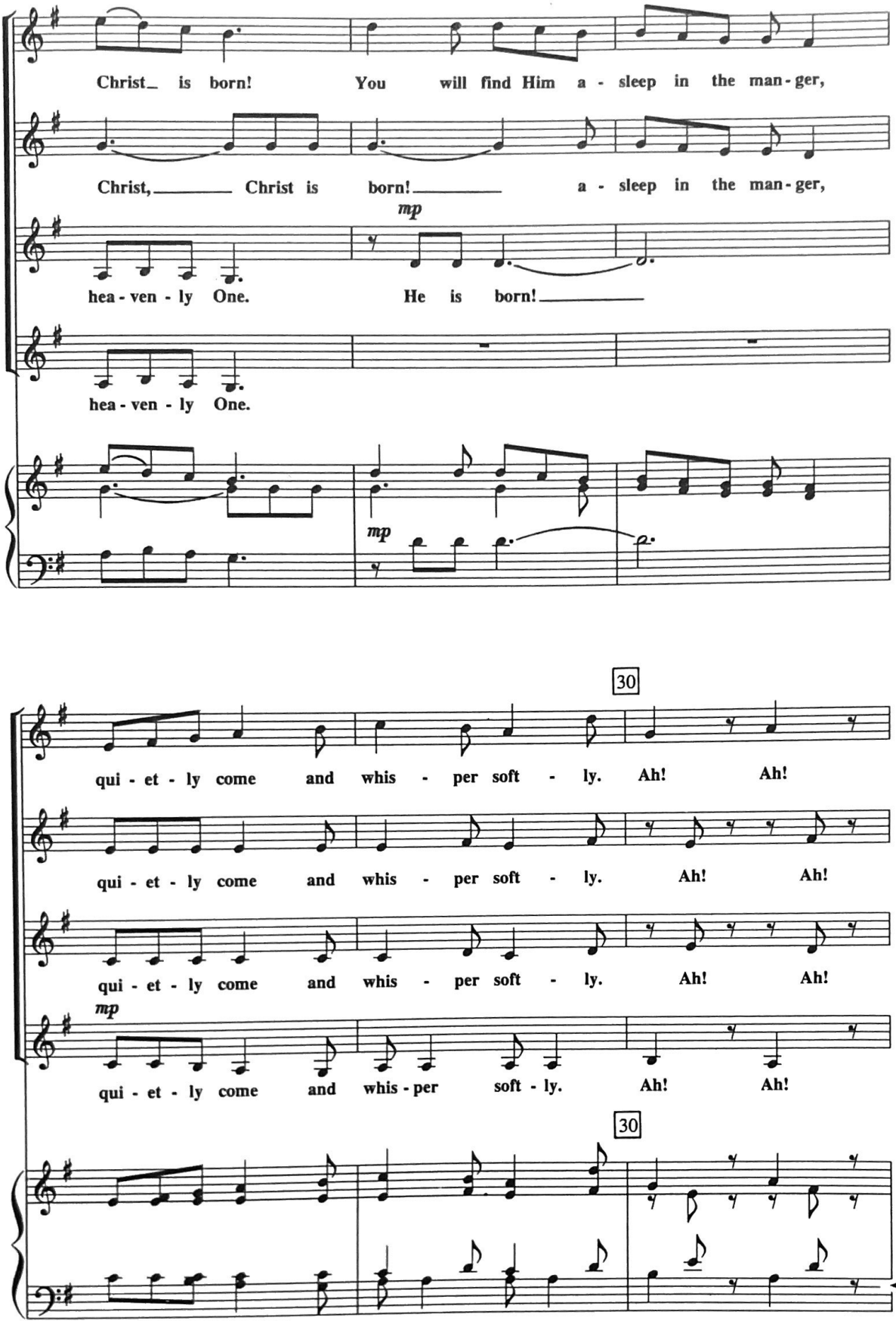
Christ_ is born! You will find Him a - sleep in the man - ger,
Christ,_____ Christ is born!_____ a - sleep in the man - ger,
mp
hea - ven - ly One. He is born!_____
hea - ven - ly One.
mp
30
qui - et - ly come and whis - per soft - ly. Ah! Ah!
qui - et - ly come and whis - per soft - ly. Ah! Ah!
qui - et - ly come and whis - per soft - ly. Ah! Ah!
mp
qui - et - ly come and whis - per soft - ly. Ah! Ah!
30

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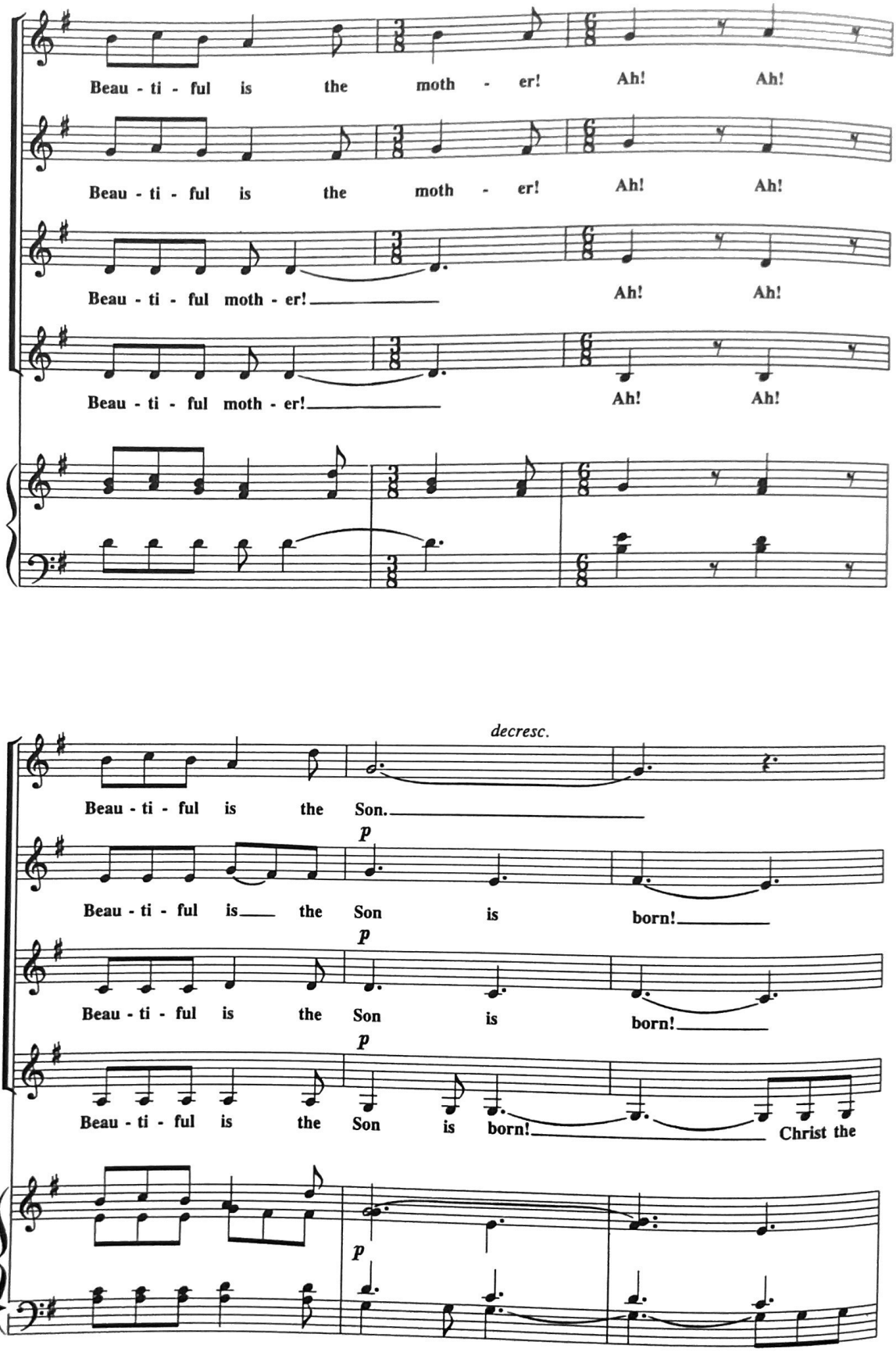
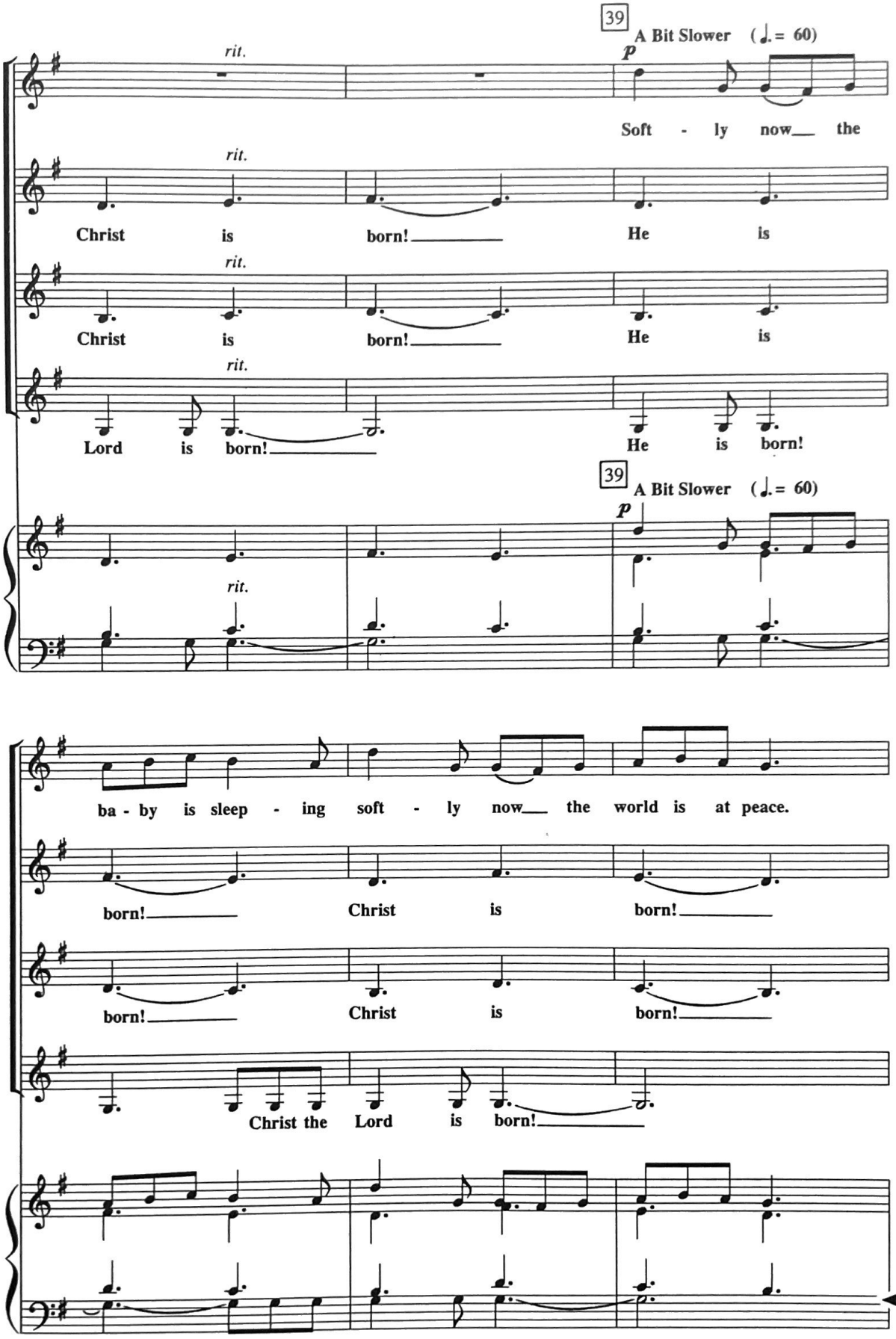

Beau - ti - ful is the moth - er! Ah! Ah!
Beau - ti - ful is the moth - er! Ah! Ah!
Beau - ti - ful moth - er! Ah! Ah!
Beau - ti - ful moth - er! Ah! Ah!
decresc.
Beau - ti - ful is the Son.
p
Beau - ti - ful is the Son is born!
p
Beau - ti - ful is the Son is born!
p
Beau - ti - ful is the Son is born! Christ the
p

Student Book Page 14

39
A Bit Slower (♩. = 60)
rit.
p
Soft - ly now the
Christ is born! He is
Christ is born! He is
Lord is born! He is born!
ba - by is sleep - ing soft - ly now the world is at peace.
born! Christ is born!
born! Christ is born!
Christ the Lord is born!

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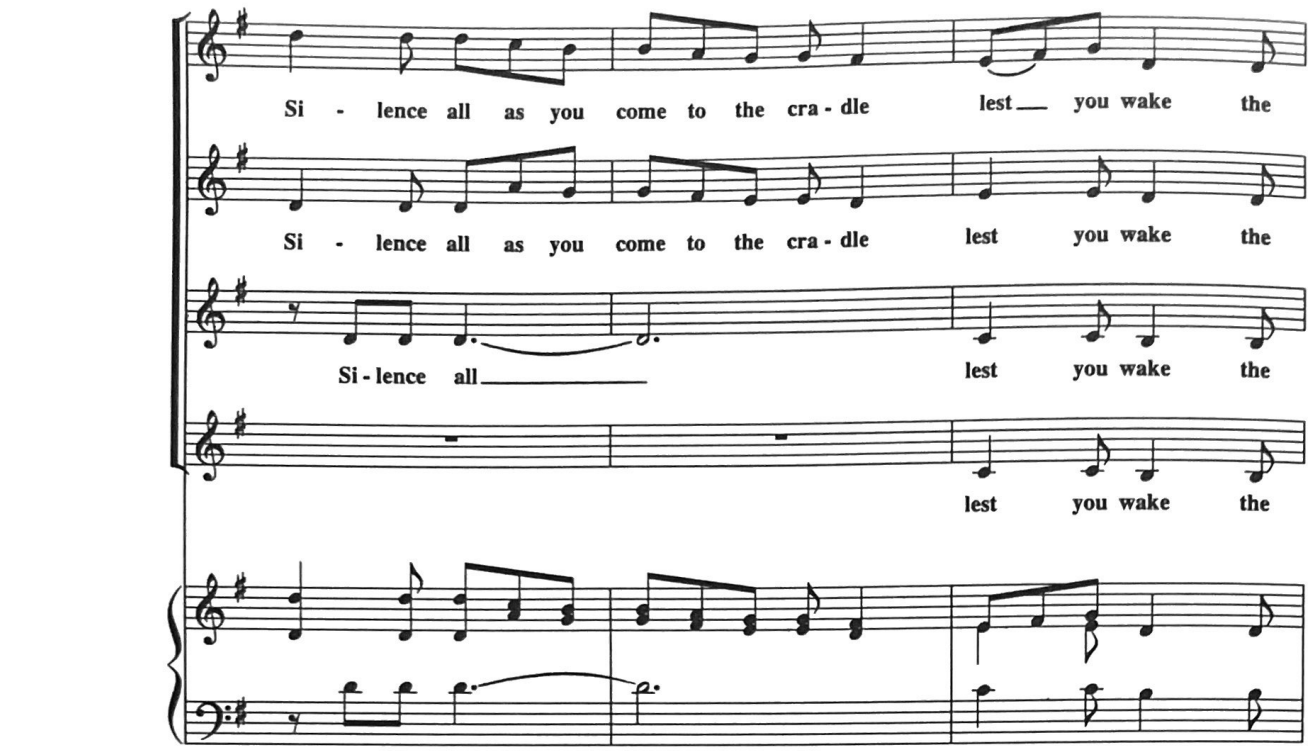
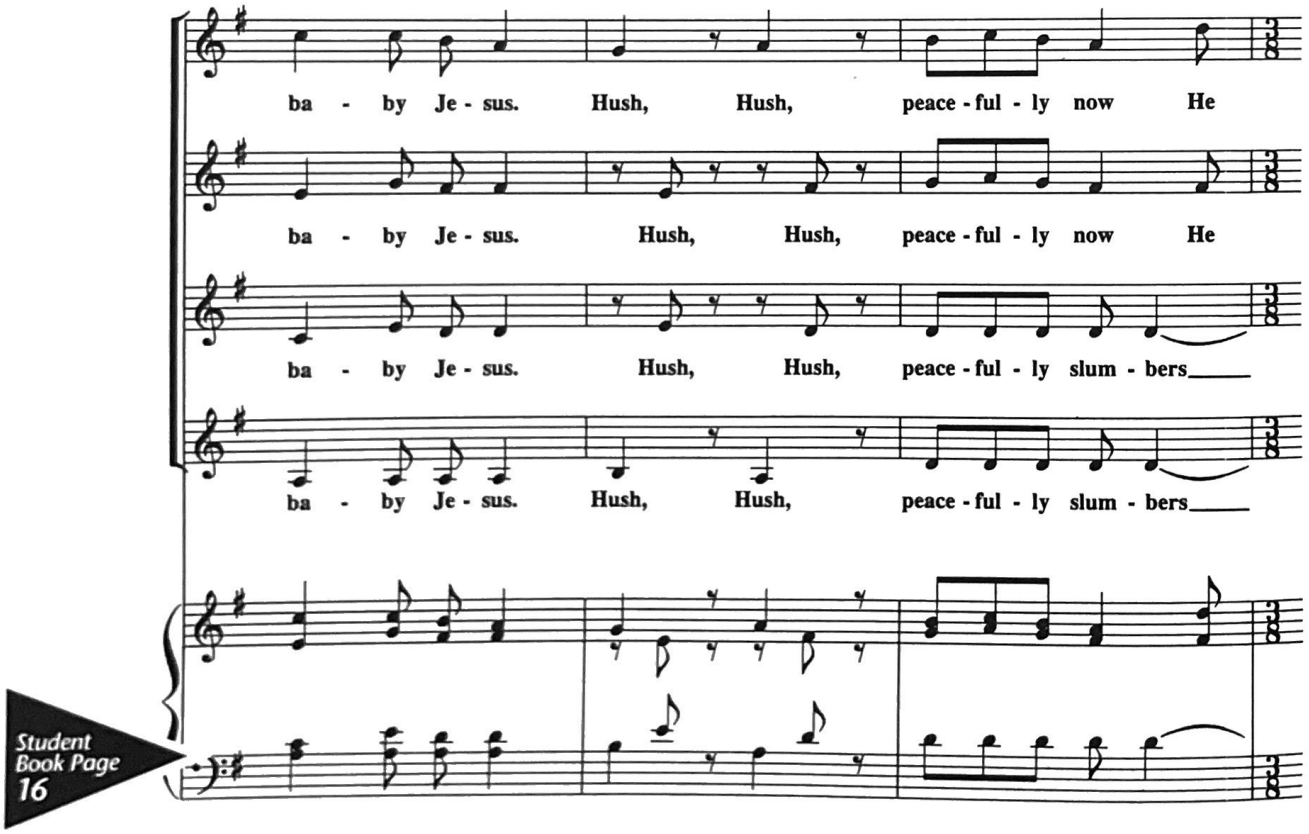

Si - lence all as you come to the cra - dle lest you wake the
Si - lence all as you come to the cra - dle lest you wake the
Si - lence all
lest you wake the
lest you wake the


ba - by Je - sus. Hush, Hush, peace - ful - ly now He
ba - by Je - sus. Hush, Hush, peace - ful - ly now He
ba - by Je - sus. Hush, Hush, peace - ful - ly slum - bers
ba - by Je - sus. Hush, Hush, peace - ful - ly slum - bers

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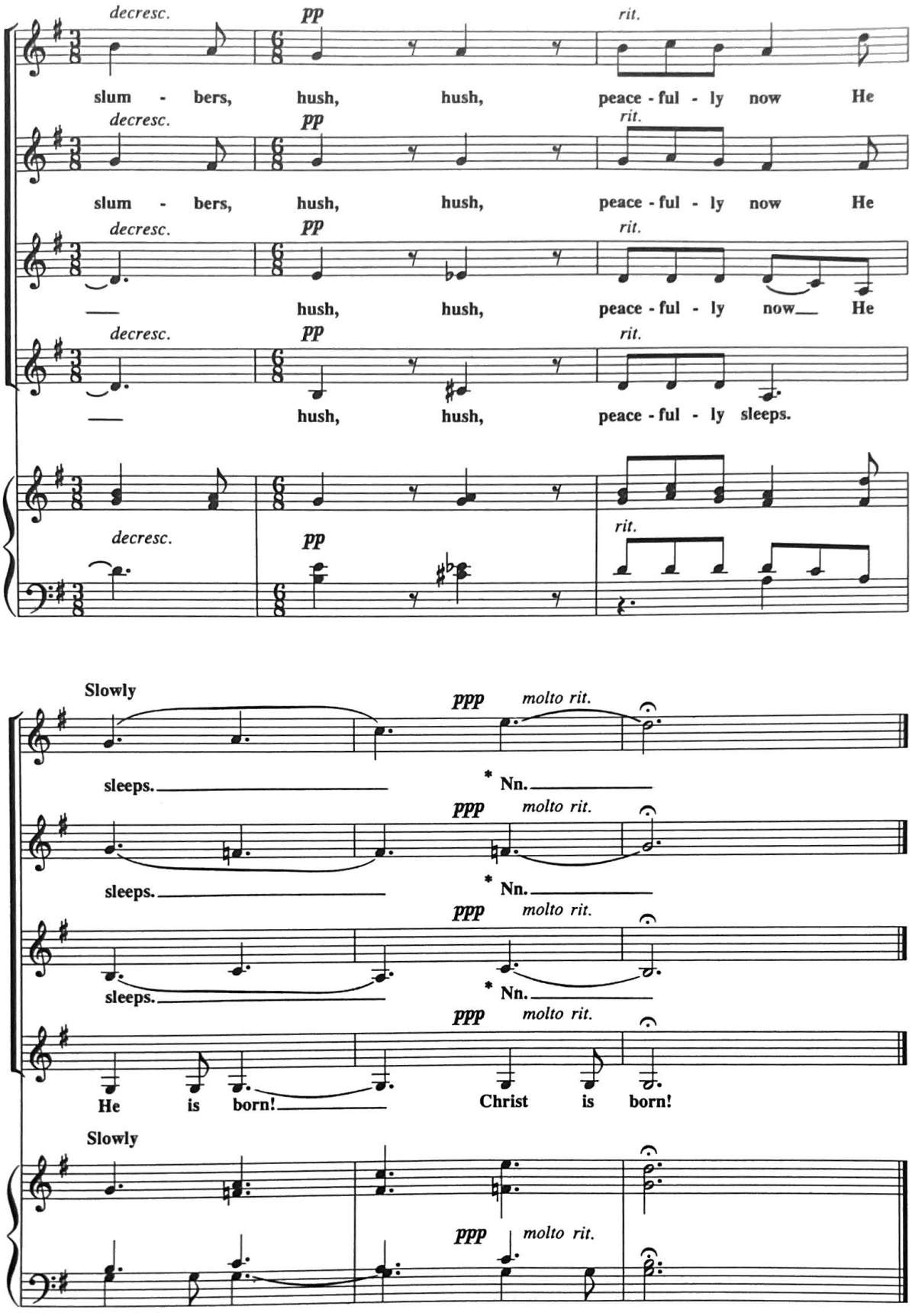

decresc.
pp
rit.
slum - bers, hush, hush, peace - ful - ly now He
slum - bers, hush, hush, peace - ful - ly now He
hush, hush, peace - ful - ly now He
hush, hush, peace - ful - ly sleeps.
Slowly
ppp molto rit.
sleeps. * Nn.
He is born! Christ is born!

* *Nn- Teeth closed with lips open*

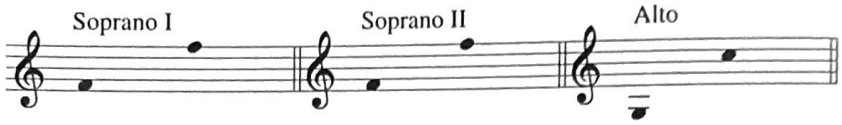
Student Book Page 17

DOMINE FILI UNIGENITE

Composer: Giovanni Pierluigi Palestrina (ca. 1525-1594), edited by Matthew Michaels
Text: Latin

Voicing: SSA
Key: G minor
Meter: $\frac{2}{2}$ (cut time)
From: Through-composed

Style: Renaissance
Accompaniment: a cappella
Programming: Contest, Festival, Honor Choir

Ranges:

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DOMINE FILI UNIGENITE (from *Missa Primi Toni*)
Composer: Giovanni Pierluigi da Palestrina (1525-1594), edited by Matthew Michaels
Text: Liturgical Latin
Voicing: SSA

Cultural Context:
The text of "Domine fili unigenite" is taken from the the Gloria, a hymn of praise sung immediately after the Kyrie during the opening Entrance rite of the Ordinary of the Roman Catholic Mass. There are five parts to the Gloria: hymnus angelicus, acclamations, invocations, petitions, and doxology. The "Domine fili unigenite" is a part of invocations.

The Gloria addresses itself to each entity of the Holy Trinity: God the Father (Gloria in excelsis Deo...), God the Son (Domine fili unigenite...), and, briefly, to the Holy Spirit (Cum Sancto Spiritu...).

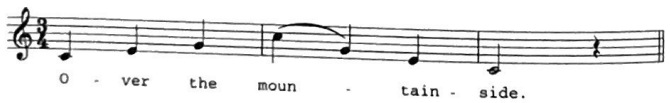
Musical Terms:
Renaissance mass

Pronunciation Guide:

Latin:	*Domine fili unigenite,*
Pronunciation:	DAW-mee-neh FEE-lee OO-nee-JEH-nee-teh
	Jesu Christe.
	YEH-soo KR̃EE-steh
	Domine Deus, Agnus Dei,
	DAW-mee-neh DEH-oos AH-nyoos DEH-ee
	Filius Patris.
	FEE-lee-oos PAH-tr̃ees

r̃ = flipped or rolled r.

Preparation:
To prepare for proper vowel placement, connecting consonants (m, n), and legato-style singing, practice the exercise below. Sing the exercise slowly and deliberately, concentrating on the following:

- Sing with tall, proper vowel placement.
- Linger on the "m" and "n" sounds to connect to the next word or syllable.
- Sing very smoothly and connected in a *legato*-style.

Move up or down by half steps.

Evaluation:
- From what part of the Gloria from the Ordinary of the Roman Mass is the "Domine fili unigenite" taken? What is the English translation for "Domine fili unigenite"?
- Describe the tone placement you felt when you closed the "m" and "n" to connect words and syllables in the exercise above.

18

(Answers to Student Page)
The text, "domine fili unigenite," is taken from the invocations part of the Gloria from the Ordinary of the Roman Mass. A shortened version of the translation is "God the Son" as a part of the Holy Trinity. The literal translation is:

Domine Fili unigenite
Lord Son only begotten

"Domine Fili unigenite, Jesu Christe" means "Lord Jesus Christ, only begotten Son"

Objectives:

- The student will sing choral literature from various time periods including Renaissance, Baroque, Classical, Romantic, and Twentieth Century examples. (*National Standard* 1A)
- The student will develop proper Latin diction through the correct use of vowel shapes and syllabic stress. (*NS* 1A)
- The student will develop breath control adequate for performing melismas, performing crescendos, and supporting sustained phrases. (*NS* 1C)
- The student will demonstrate phrase shape and movement through legato-style singing, connected and articulated consonant treatment, textual clarity, and expression. (*NS* 1C)

Historical/Stylistic Guidelines:

Refer to the Cultural Context content on Student Page.

Could we have had the opportunity of watching Palestrina at work with his chorus, we would have found only male singers. Women, being ineligible for any liturgical office, were not permitted to take part in the performance. Young boys were employed for the high parts. Consequently, a modern Palestrina performance can recapture the essential sound of the Palestrina group with a timbre and expression that is naive, chaste, and childlike—a spiritual quality that seeks to evoke the old ecclesiastical spirit.

Though Palestrina himself was an organist, and though instruments eventually found their way into the sacred service, he remained to the last a guardian of the *a cappella*-style. His mastery of *a cappella* rendition, and his realization of all vocal beauties in pure choral music, made his renditions glorious.

Pronunciation Guide:

Latin: *Domine Fili unigenite, Jesu Christe.*
Pronunciation: DAW-mee-neh fee-lee oo-nee-JEH-nee-teh YEH-soo KR̃EES-teh

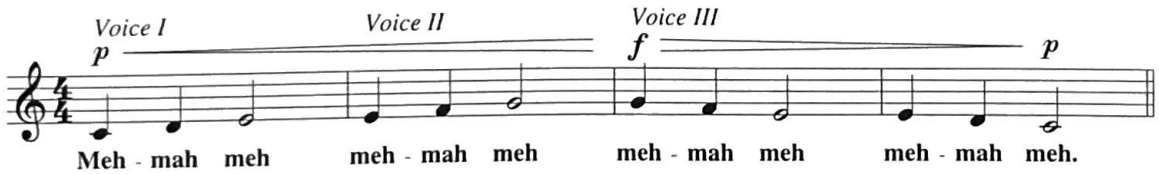
Domine Deus, Agnus Dei, Filius Patris
DAW-mee-neh DEH-oos, AHN-yoos DEH-ee, FEE-lee-oos PAH-tr̃ees

r̃ = flipped or rolled r

Translation: Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.

Vocal Technique/Warm-Ups/Exercises:

For work on phrasing, breath control, tuning, and connection of sound, practice the following exercise. First, take a breath after the second measure. Try singing the exercise from beginning to end without taking a breath after m. 2. Move up and down by half steps.



Do exercise in unison. Then do in rounds with Voice I holding last pitch until all voices have reached unison pitch for tuning.

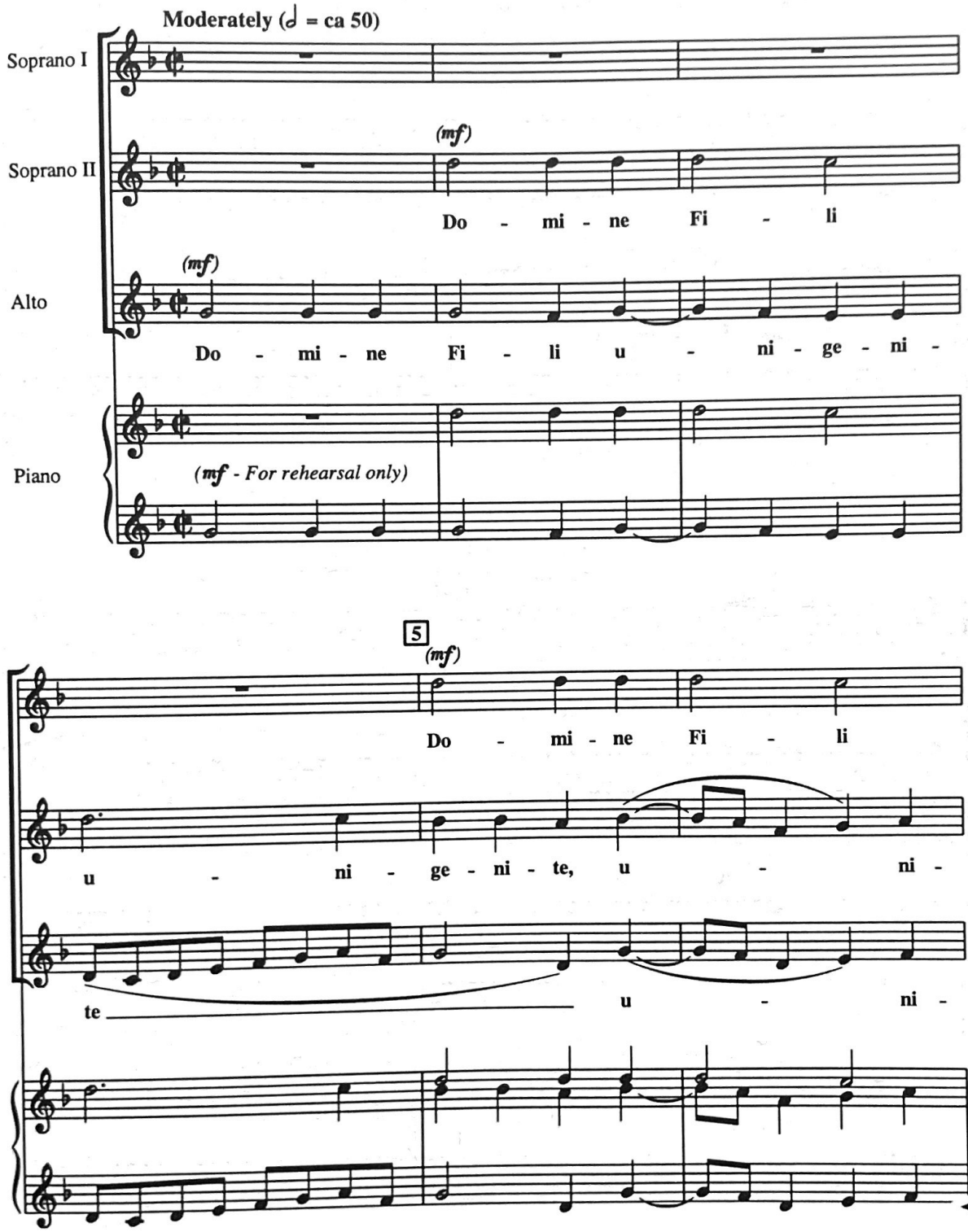
Domine Fili Unigenite

(from MISSA PRIMI TONI)

For SSA a cappella

Edited by MATTHEW MICHAELS

GIOVANNI PIERLUIGI da PALESTRINA (1525-1594)


Moderately (𝅗𝅥 = ca 50)
Soprano I
Soprano II
(mf)
Do - mi - ne Fi - li
Alto
(mf)
Do - mi - ne Fi - li u - ni - ge - ni -
Piano
(mf - For rehearsal only)
5
(mf)
Do - mi - ne Fi - li
u - ni - ge - ni - te, u - ni -
te u - ni -

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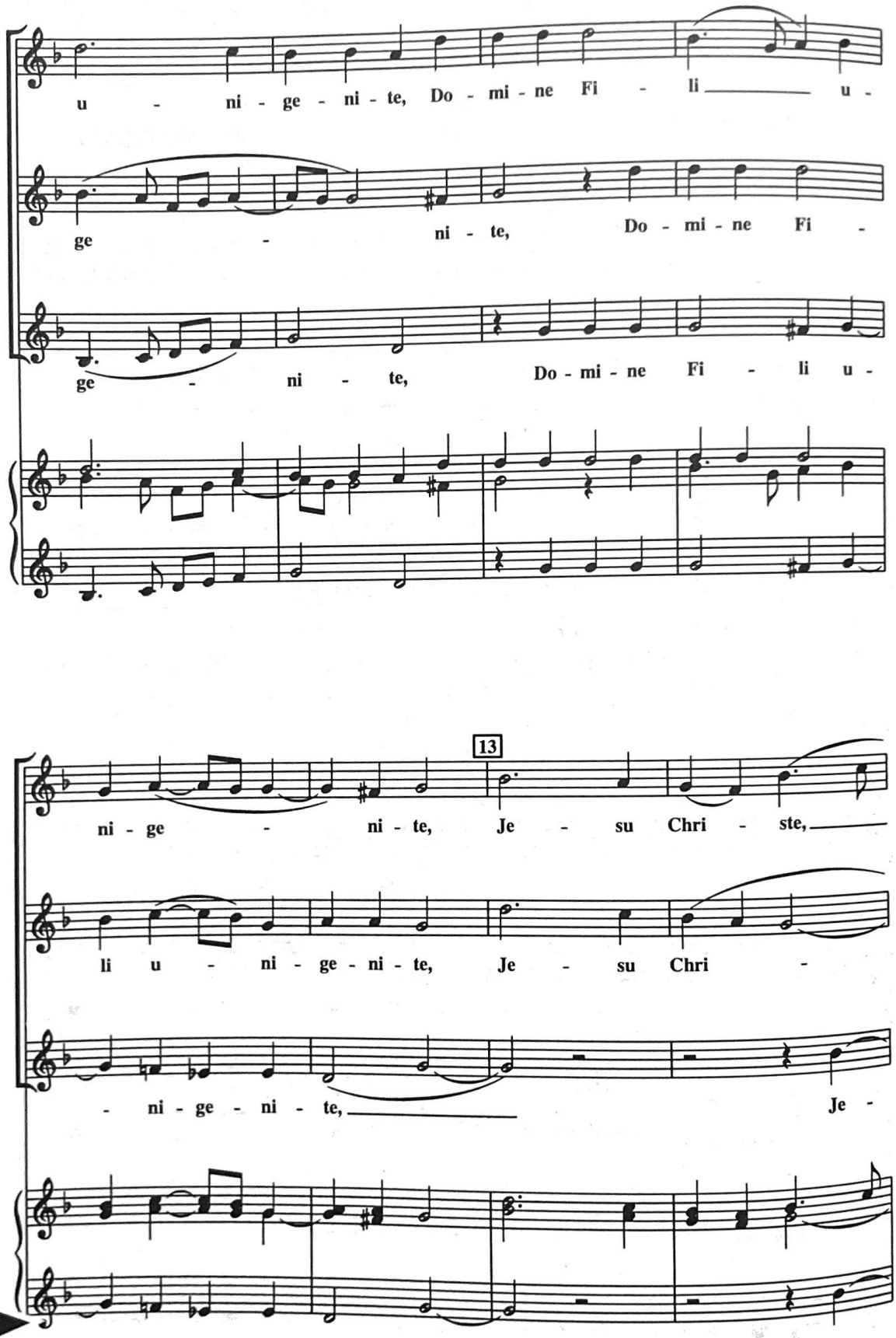
u - ni - ge - ni - te, Do - mi - ne Fi - li u -
ge - ni - te, Do - mi - ne Fi -
ge - ni - te, Do - mi - ne Fi - li u -
13
ni - ge - ni - te, Je - su Chri - ste,
li u - ni - ge - ni - te, Je - su Chri -
- ni - ge - ni - te, Je -

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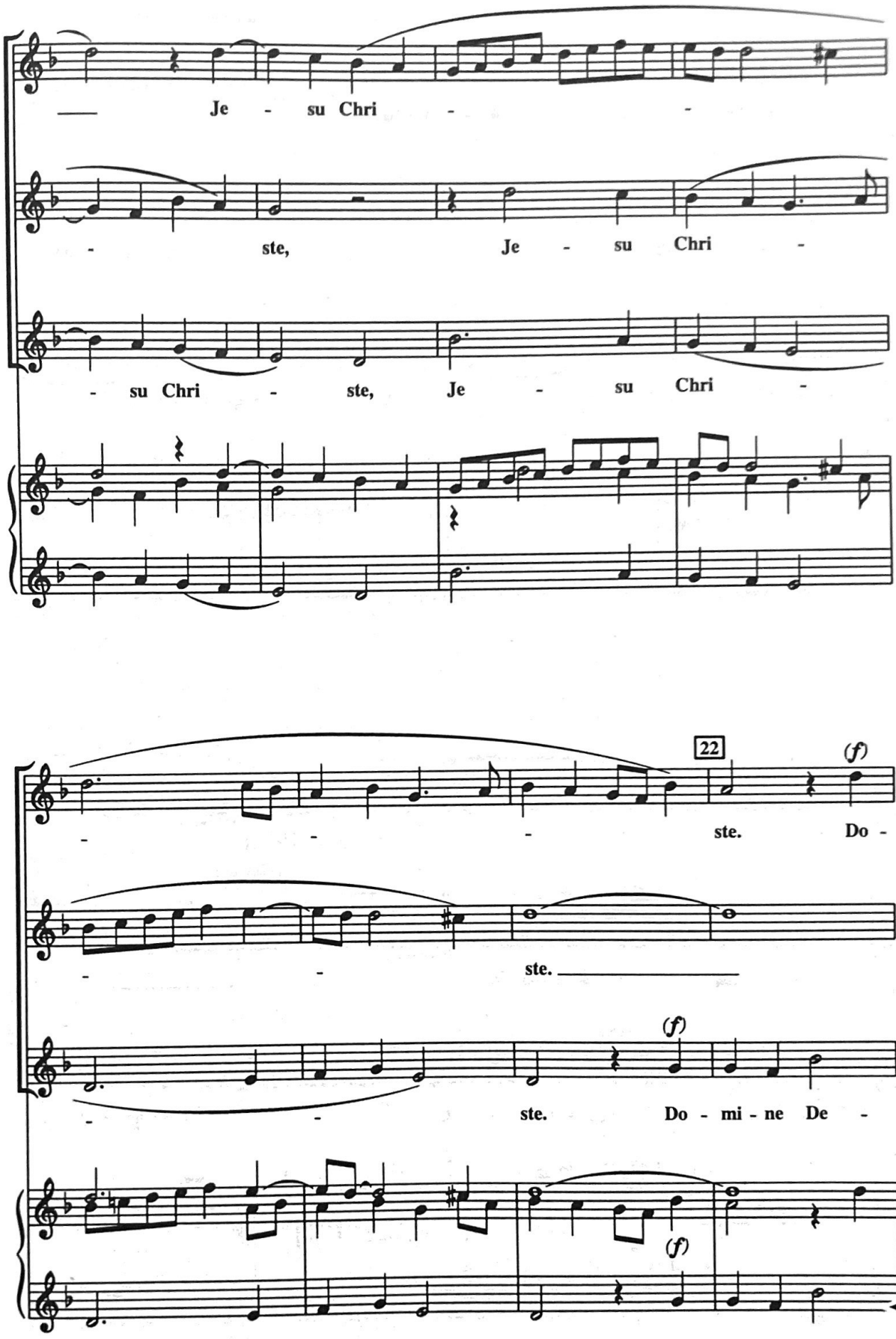
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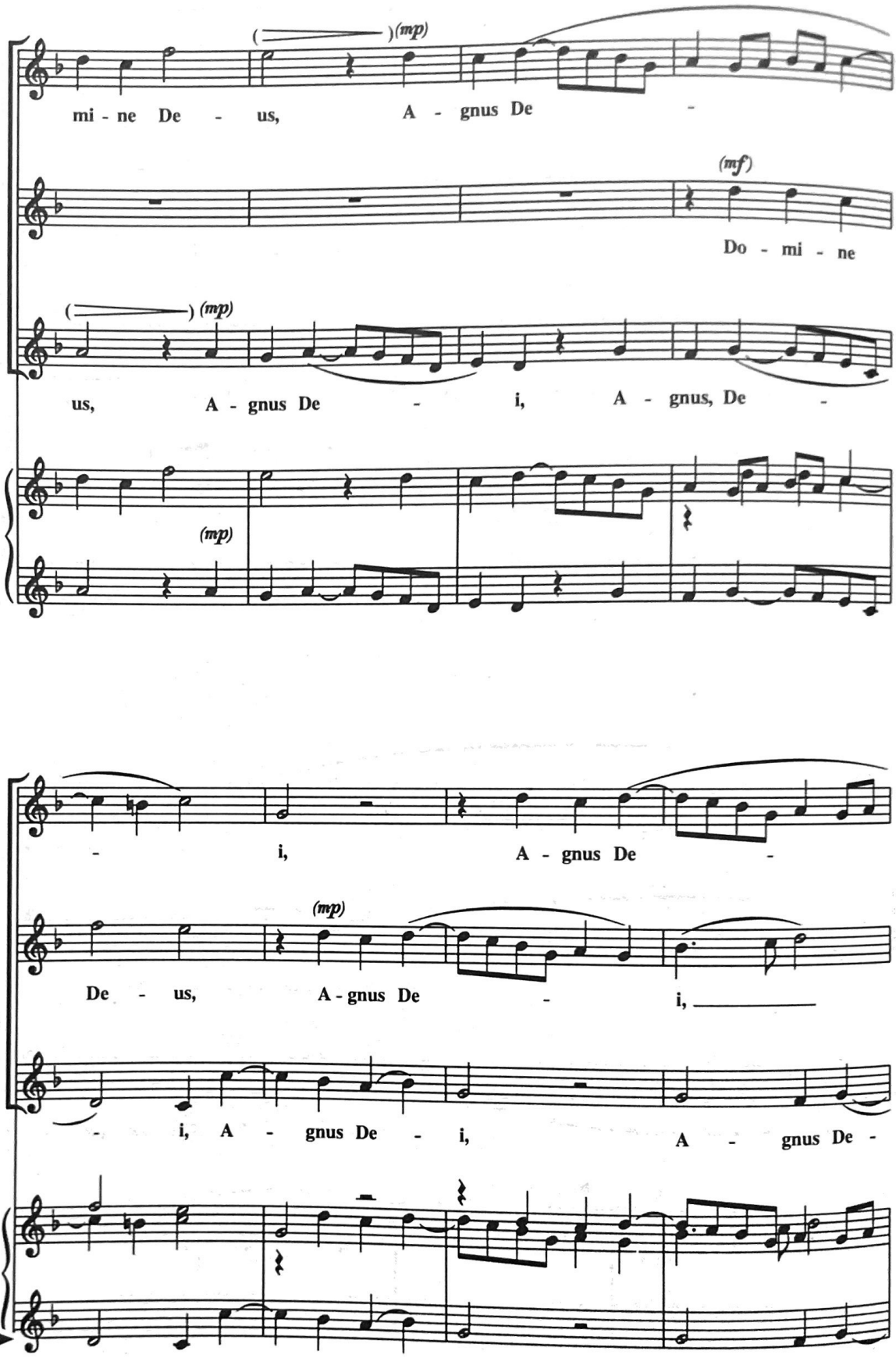
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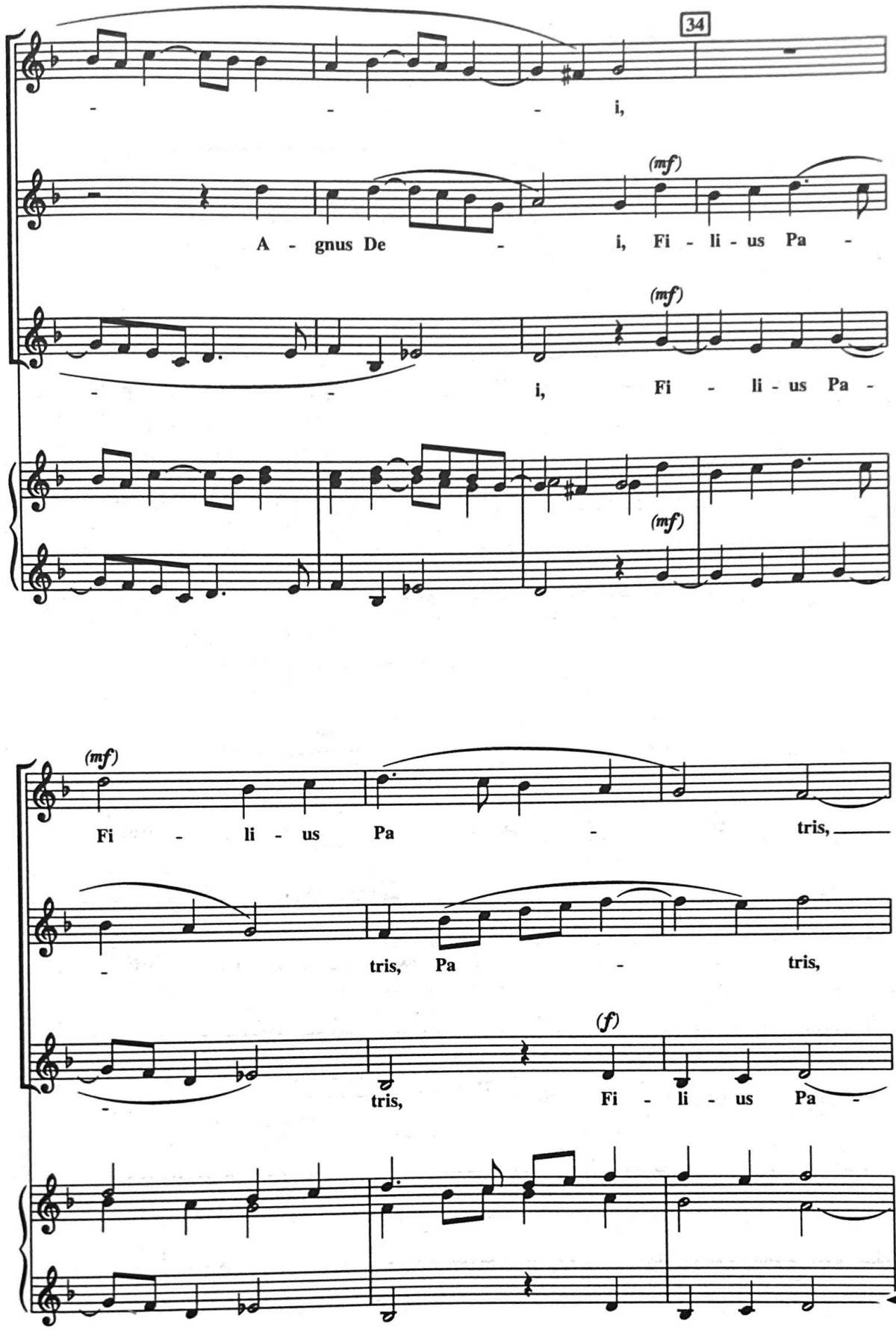
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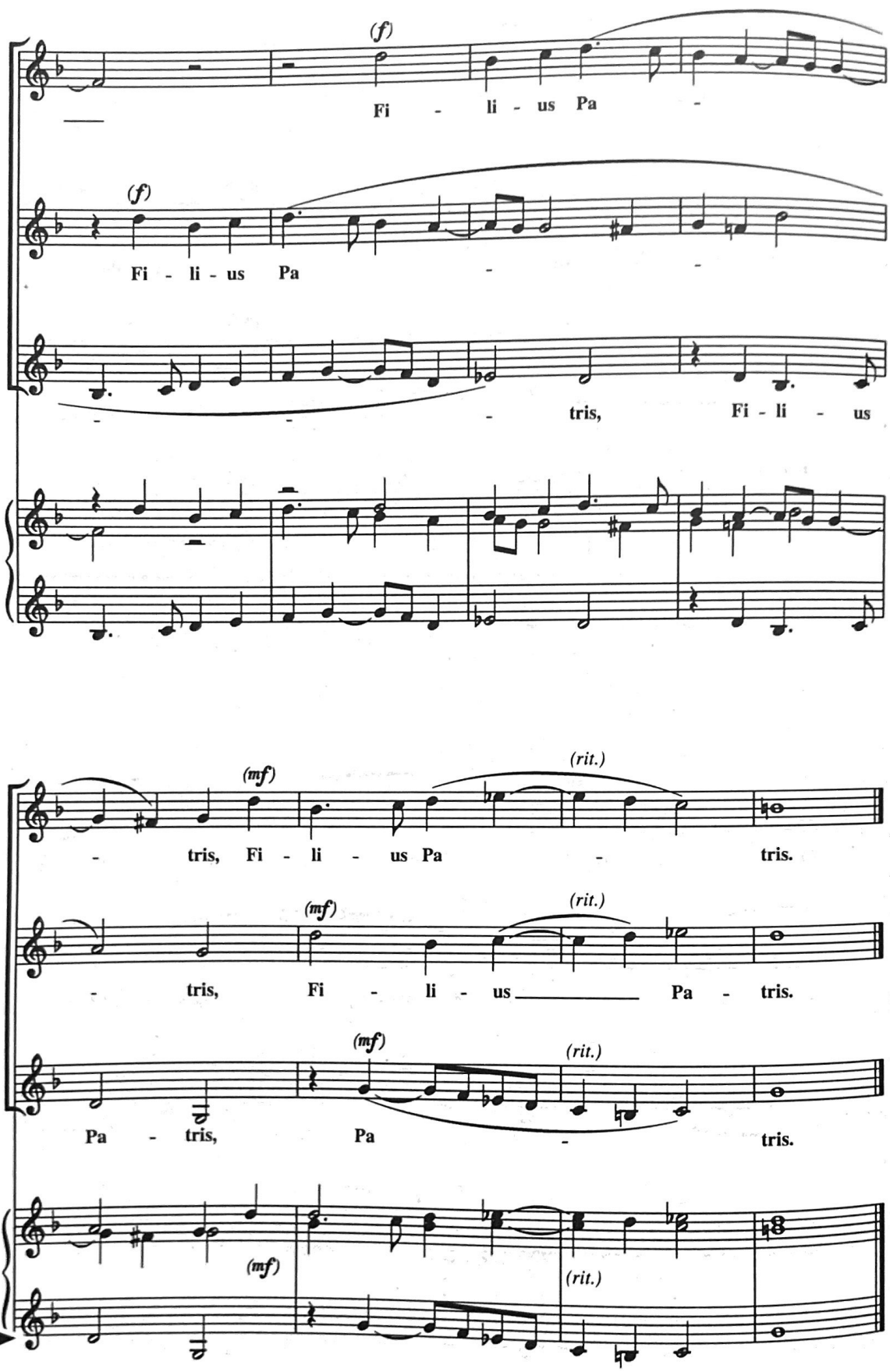
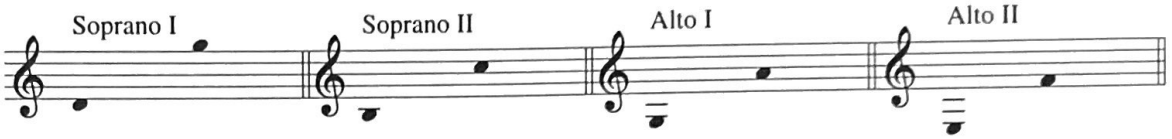

Student Book Page 24

HELAS MAMOUR

Composer: Jacques Clement (Jacobus Clemens) (ca.1510-1556)
Text: French
Voicing: SSAA

Key: A minor
Meter: $\frac{2}{2}$ (cut time)
Form: AA'
Style: chanson

Accompaniment: a cappella
Programming: Concert, Madrigal festival or performance, Contest

Ranges:

Student Book Page 25

HELAS MAMOUR
Composer: Jacques Clement (ca. 1510-1556), edited by Elliot Forbes
Text: Traditional French
Voicing: SSAA

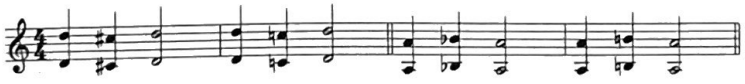
Cultural Context:
Jacques Clement (or Jacobus Clemens, in Latinized form) was an important Netherlands composer in the Franco-Flemish generation of the 16th century. He was called "Clemens non Papa," probably to distinguish him from a poet named Jacobus Papa who lived in the same city of Ypres.

"Helas mamour" is a *chanson*. The chanson is usually a short strophic song of a popular nature and mostly amorous in character.

The text of this piece is written in Old French:
sces = sais ie = je faict = fait traictez = traite

Musical Terms:
chanson Renaissance strophic

Preparation:
- Practice the following rhythm pattern in unison on a neutral syllable. Next, try chanting the rhythm pattern in a round to understand the imitative pattern that occurs throughout the song in each voice part. Enter in the following order: SI, SII, AI, AII.

- Singing these interval-pattern exercises should train your ear to tune the half step and whole step alteration of pitches that you will find in this song.

- Throughout this song, one voice part may be paired with one or more of the other voice parts for a short period of time. Locate the places in the music where your voice part is paired with another.

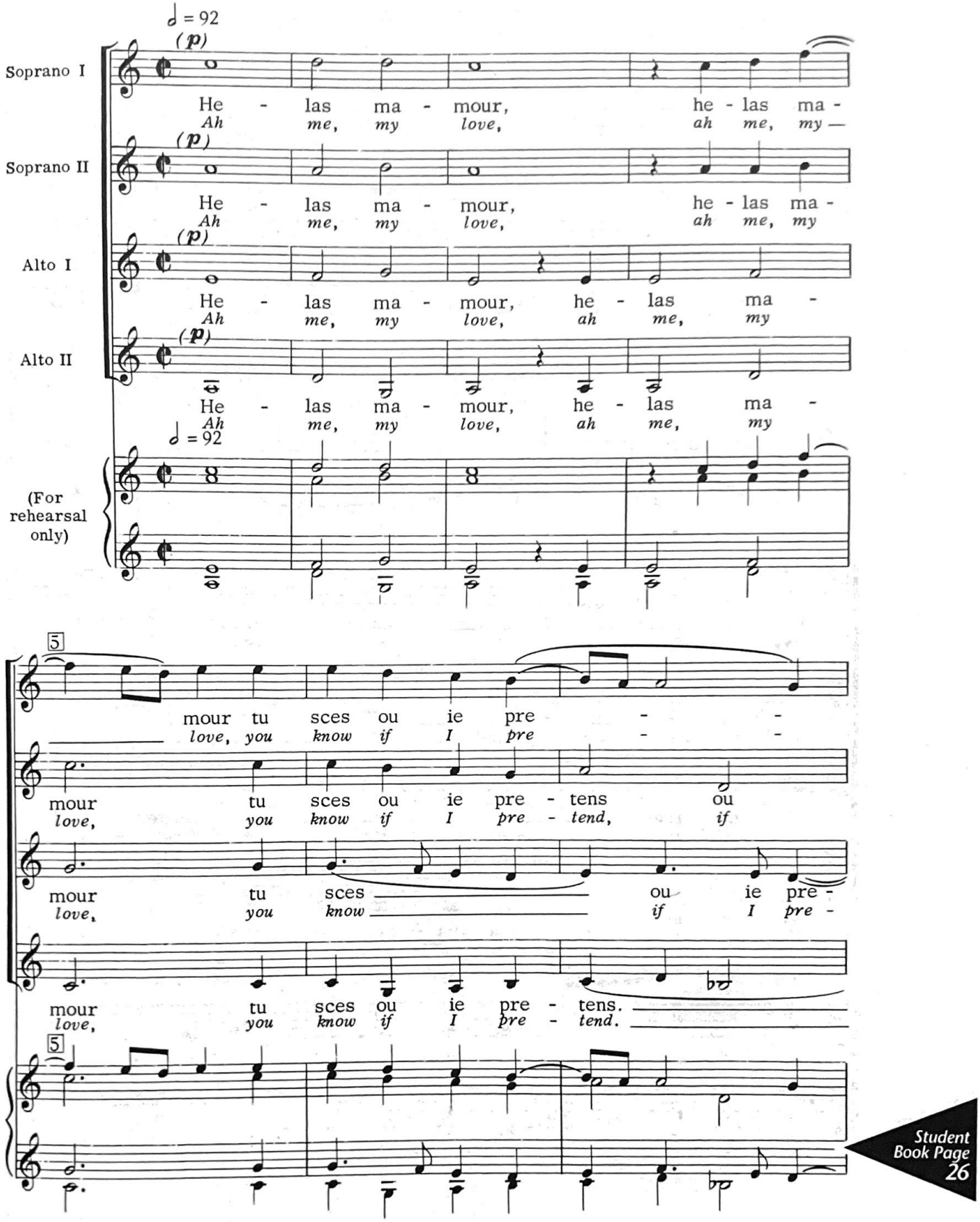
Evaluation:
Perform the round from the Preparation section in small quartets (SI, SII, AI, AII) with one person on a part. Chant or tap the rhythm. Check for individual accuracy.

25

Helas Mamour

For SSAA a cappella

Edited by ELLIOT FORBES

JACQUES CLEMENT (ca. 1510-1556)

♩ = 92
(p)
Soprano I
He - las ma - mour, he - las ma -
Ah me, my love, ah me, my —
Soprano II
He - las ma - mour, he - las ma -
Ah me, my love, ah me, my
Alto I
He - las ma - mour, he - las ma -
Ah me, my love, ah me, my
Alto II
He - las ma - mour, he - las ma -
Ah me, my love, ah me, my
(For rehearsal only)
5
mour tu sces ou ie pre - -
love, you know if I pre - -
mour tu sces ou ie pre - tens ou
love, you know if I pre - tend, if
mour tu sces ou ie pre -
love, you know if I pre -
mour tu sces ou ie pre - tens.
love, you know if I pre - tend.

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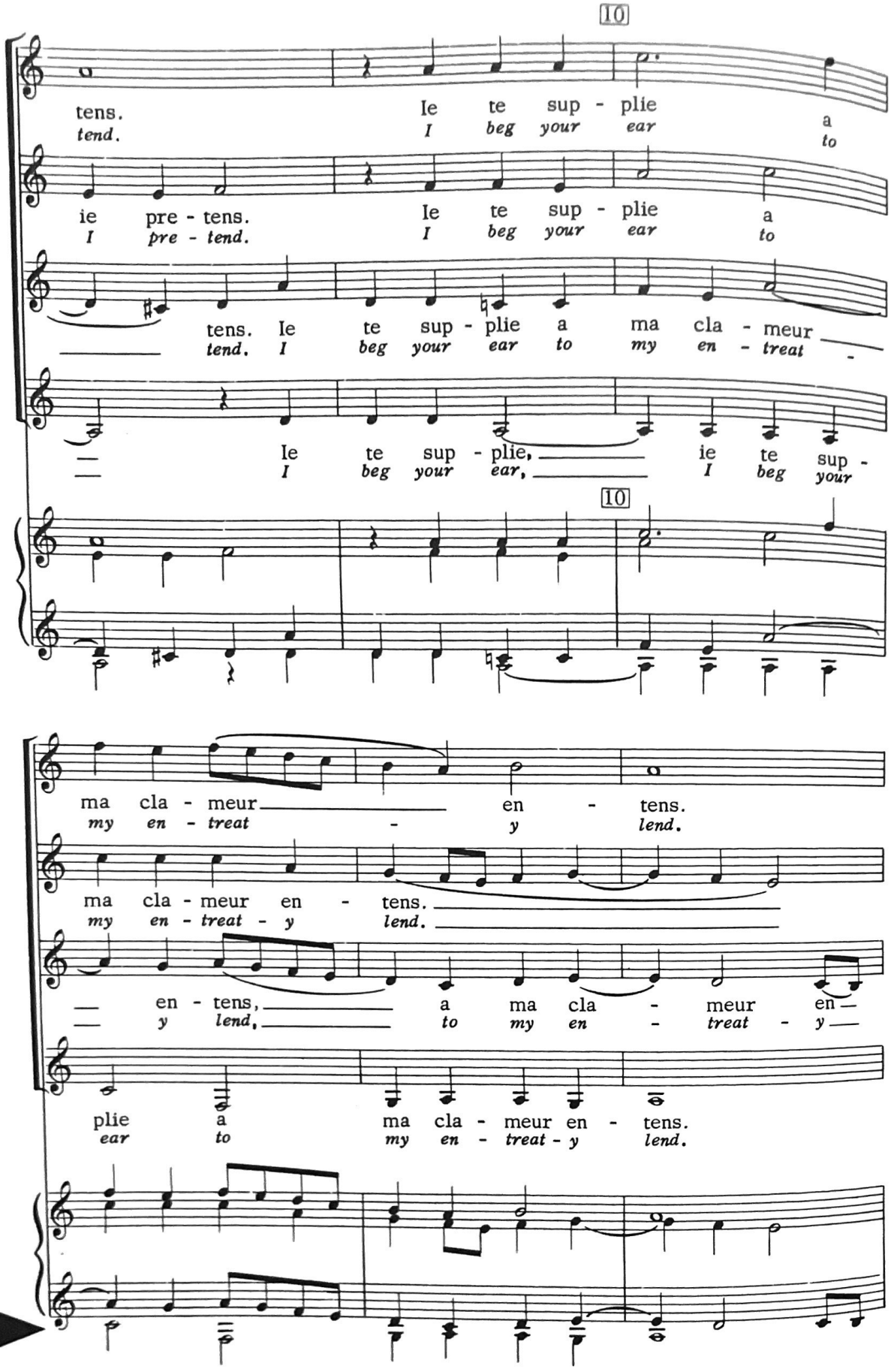
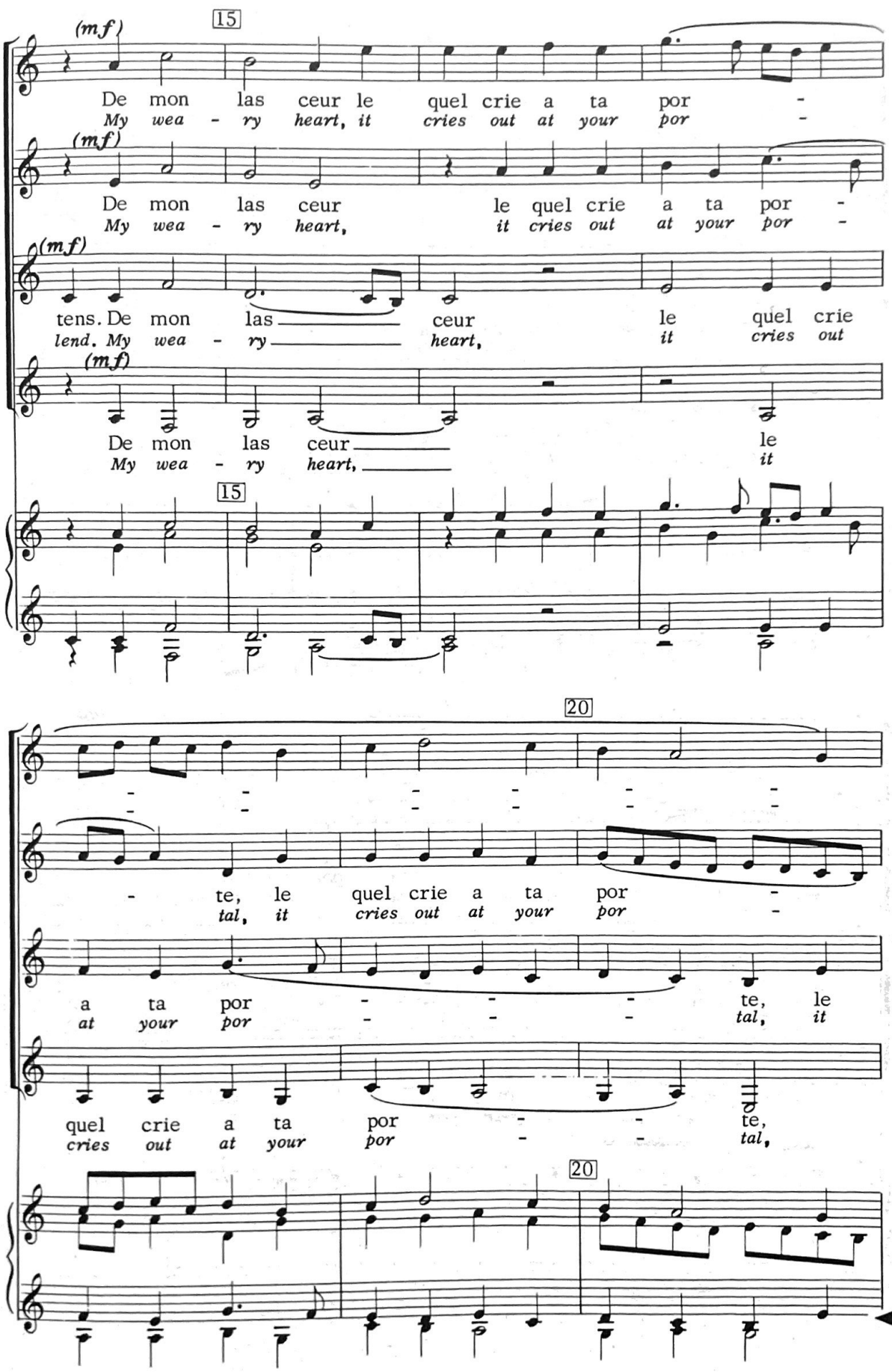
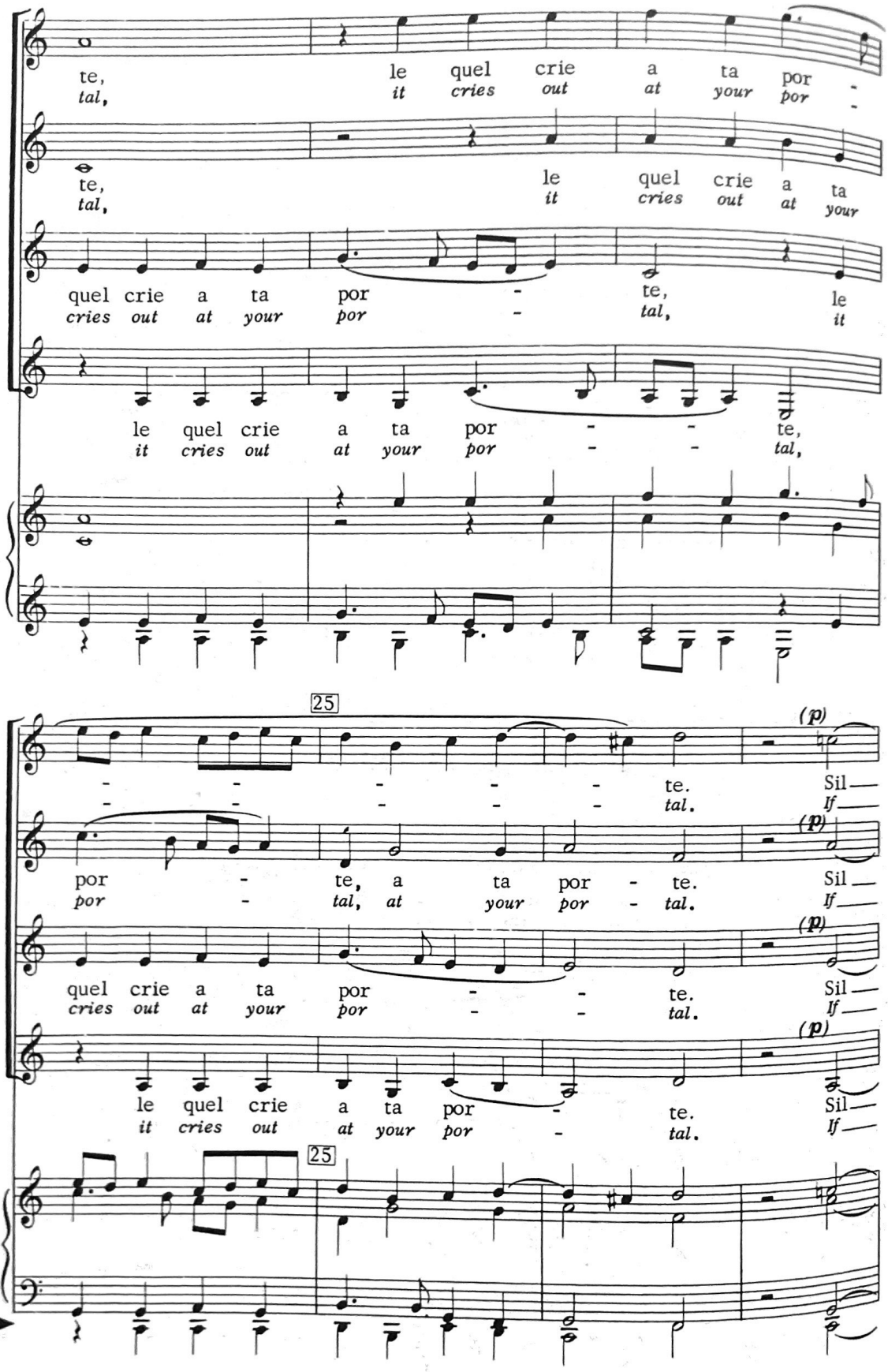
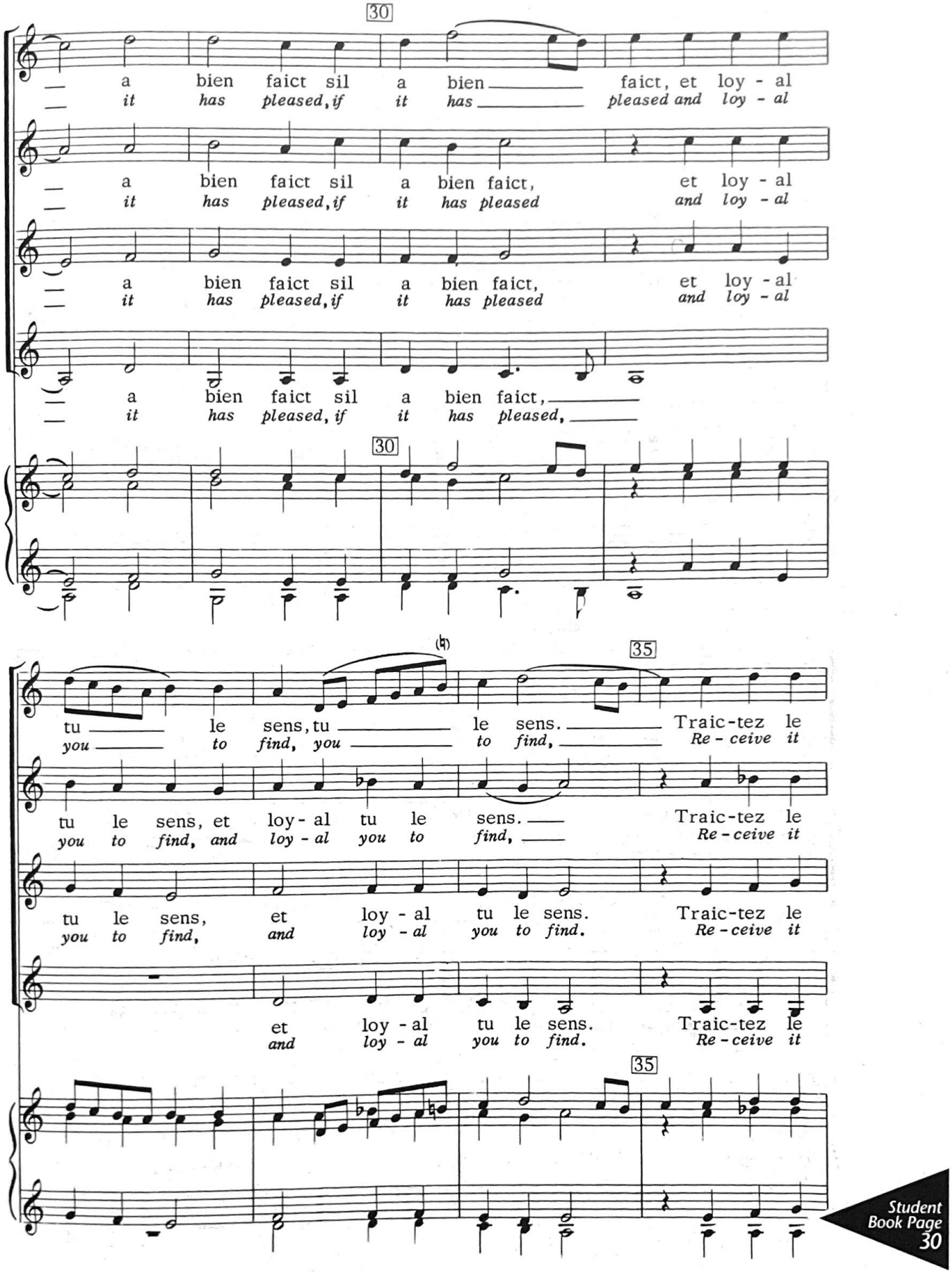
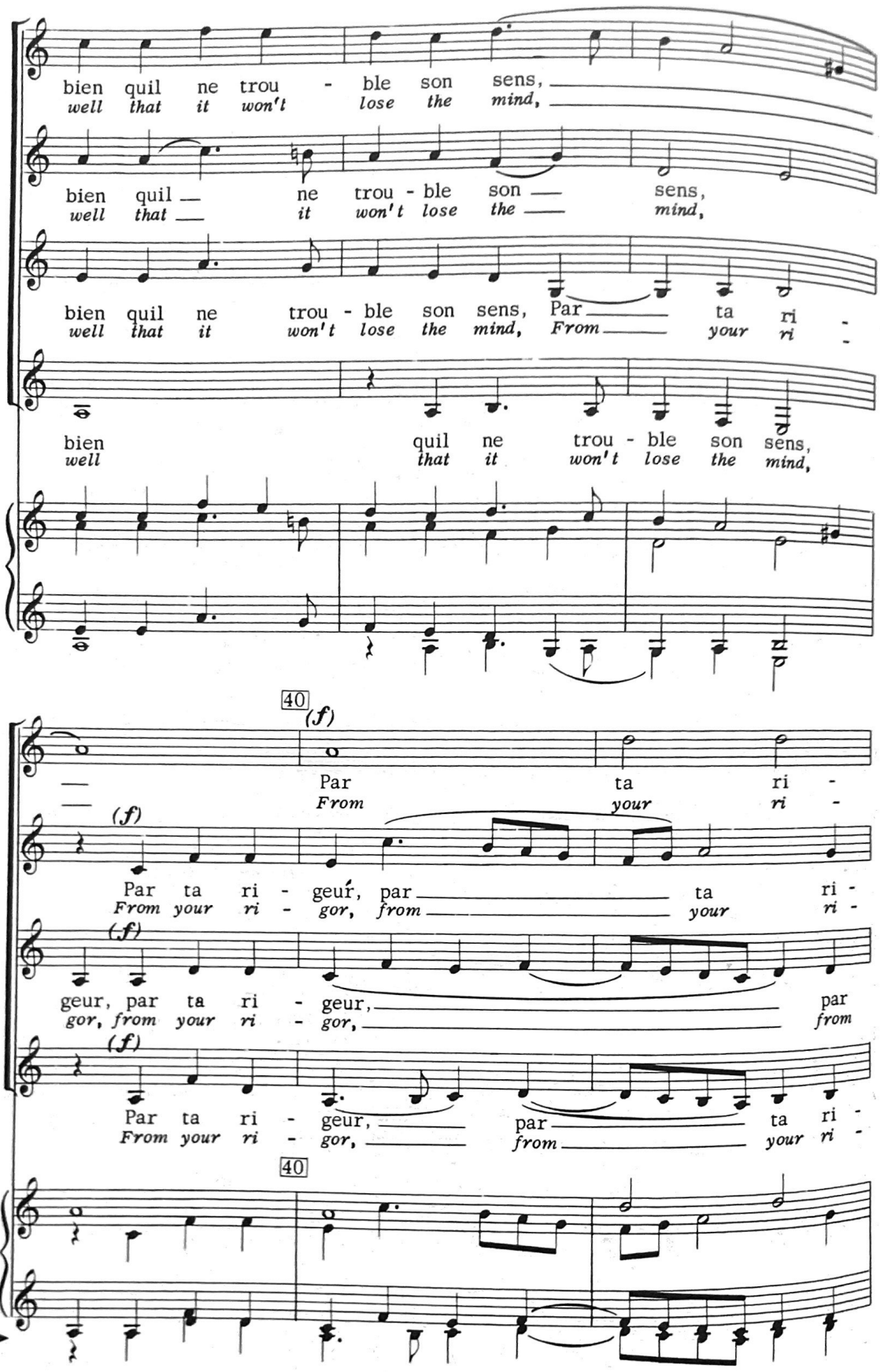
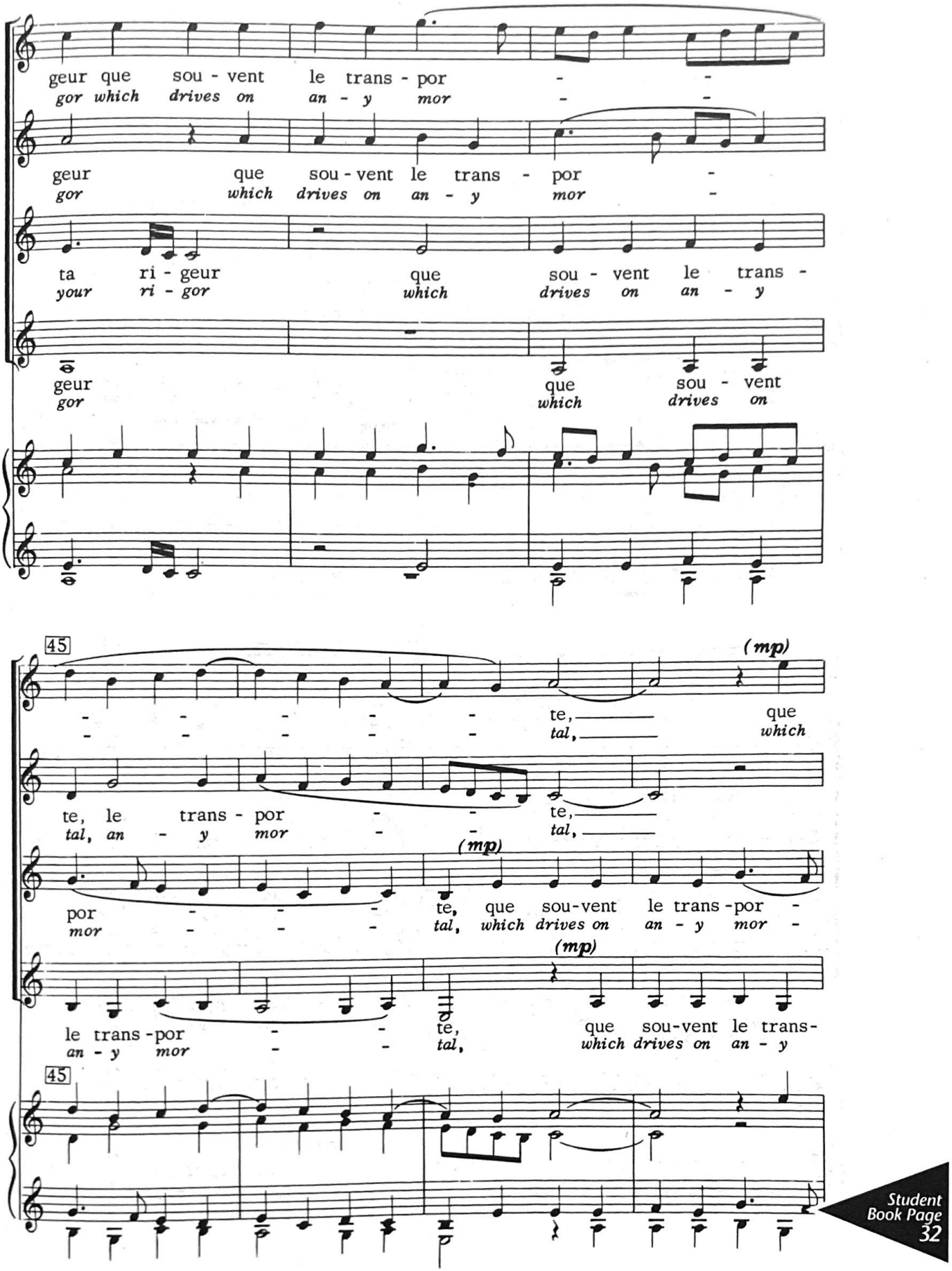

10
tens. Ie te sup - plie a
tend. I beg your ear to
ie pre - tens. Ie te sup - plie a
I pre - tend. I beg your ear to
tens. Ie te sup - plie a ma cla - meur
tend. I beg your ear to my en - treat -
Ie te sup - plie, ie te sup -
I beg your ear, I beg your
10
ma cla - meur en - tens.
my en - treat - y lend.
ma cla - meur en - tens.
my en - treat - y lend.
en - tens, a ma cla - meur en
y lend, to my en - treat - y
plie a ma cla - meur en - tens.
ear to my en - treat - y lend.

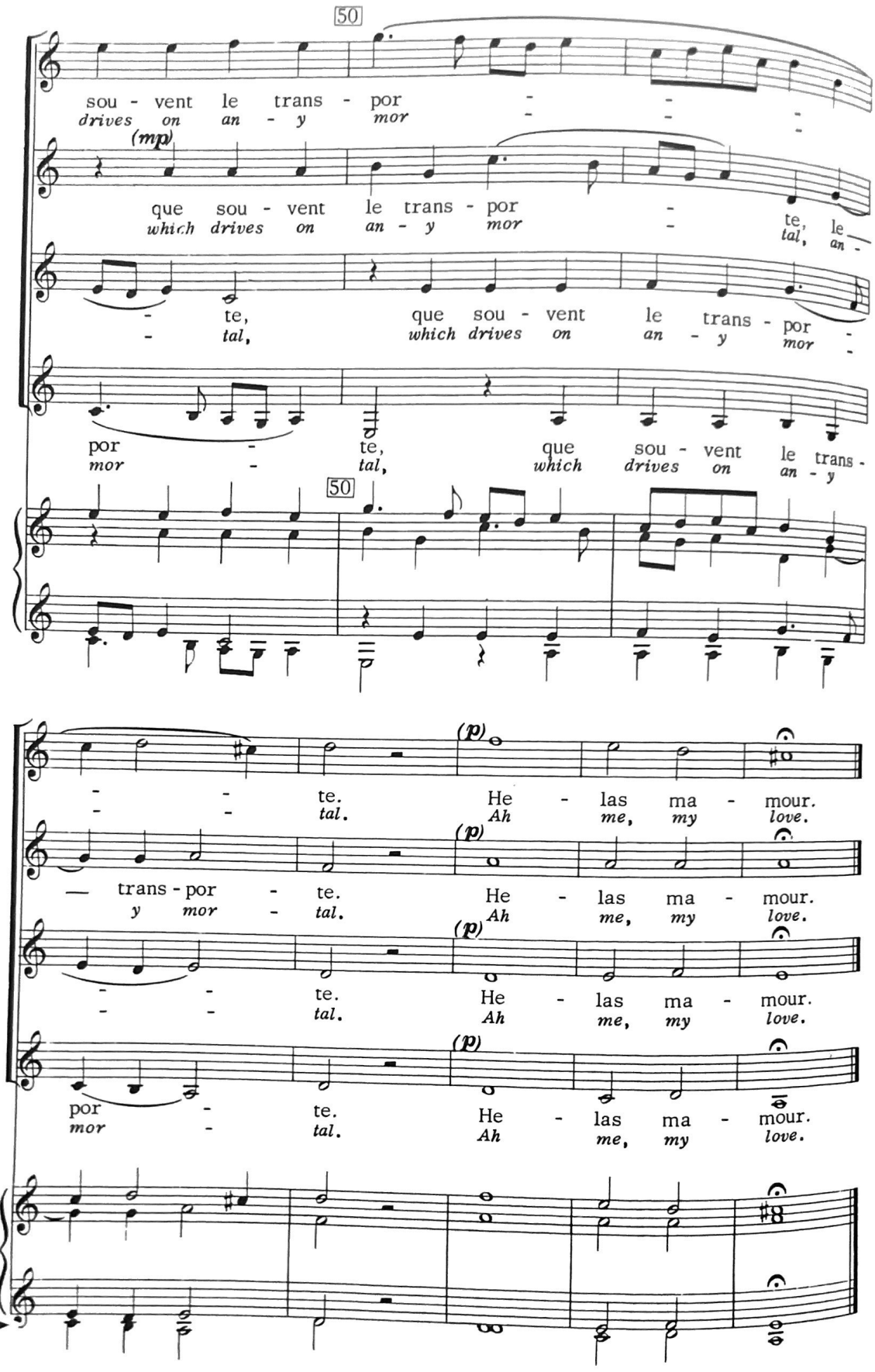
Student Book Page 27

(mf)
15
De mon las ceur le quel crie a ta por -
My wea - ry heart, it cries out at your por -
(mf)
De mon las ceur le quel crie a ta por -
My wea - ry heart, it cries out at your por -
(mf)
tens. De mon las ceur le quel crie
lend. My wea - ry heart, it cries out
(mf)
De mon las ceur le
My wea - ry heart, it
15
20
- te, le quel crie a ta por -
tal, it cries out at your por -
a ta por - te, le
at your por - tal, it
quel crie a ta por - te,
cries out at your por - tal,
20

Student Book Page 28

te, le quel crie a ta por -
tal, it cries out at your por -
te, le quel crie a ta
tal, it cries out at your
quel crie a ta por - te, le
cries out at your por - tal, it
le quel crie a ta por - - te,
it cries out at your por - - tal,
25
- - - - - te. Sil —
- - - - - tal. If —
por - te, a ta por - te. Sil —
por - tal, at your por - tal. If —
quel crie a ta por - - te. Sil —
cries out at your por - - tal. If —
le quel crie a ta por - te. Sil —
it cries out at your por - tal. If —
25

Student Book Page 29

30
a bien faict sil a bien faict, et loy - al
it has pleased, if it has pleased and loy - al
a bien faict sil a bien faict, et loy - al
it has pleased, if it has pleased and loy - al
a bien faict sil a bien faict, et loy - al
it has pleased, if it has pleased and loy - al
a bien faict sil a bien faict,
it has pleased, if it has pleased,
30
35
tu le sens, tu le sens. Traic-tez le
you to find, you to find, Re - ceive it
tu le sens, et loy - al tu le sens. Traic-tez le
you to find, and loy - al you to find, Re - ceive it
tu le sens, et loy - al tu le sens. Traic-tez le
you to find, and loy - al you to find. Re - ceive it
et loy - al tu le sens. Traic-tez le
and loy - al you to find. Re - ceive it
35

Student Book Page 30

bien quil ne trou - ble son sens,
well that it won't lose the mind,
bien quil ne trou - ble son sens,
well that it won't lose the mind,
bien quil ne trou - ble son sens, Par ta ri -
well that it won't lose the mind, From your ri -
bien quil ne trou - ble son sens,
well that it won't lose the mind,
40
(f)
Par ta ri -
From your ri -
(f)
Par ta ri - geur, par ta ri -
From your ri - gor, from your ri -
(f)
geur, par ta ri - geur, par
gor, from your ri - gor, from
(f)
Par ta ri - geur, par ta ri -
From your ri - gor, from your ri -
40

Student Book Page 31

geur que sou - vent le trans - por -
gor which drives on an - y mor -
geur que sou - vent le trans - por -
gor which drives on an - y mor -
ta ri - geur que sou - vent le trans -
your ri - gor which drives on an - y
geur que sou - vent
gor which drives on
45
(mp)
- - - - - te, que
- - - - - tal, which
te, le trans - por - - te,
tal, an - y mor - - tal,
(mp)
por - - - te, que sou-vent le trans-por -
mor - - - tal, which drives on an - y mor -
(mp)
le trans-por - - te, que sou-vent le trans-
an - y mor - - tal, which drives on an - y
45

Student Book Page 32

50
sou - vent le trans - por -
drives on an - y mor -
(mp)
que sou - vent le trans - por - te, le
which drives on an - y mor - tal, an -
- te, que sou - vent le trans - por -
- tal, which drives on an - y mor -
por - te, que sou - vent le trans -
mor - tal, which drives on an - y
50
(p)
- - te. He - las ma - mour.
- - tal. Ah me, my love.
— trans - por - te. He - las ma - mour.
y mor - tal. Ah me, my love.
- - te. He - las ma - mour.
- - tal. Ah me, my love.
por - te. He - las ma - mour.
mor - tal. Ah me, my love.

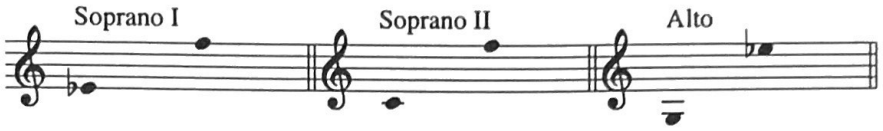
Student Book Page 33

HEUTE IST CHRISTUS DER HER GEBOREN (JESUS, OUR LORD ON THIS DAY WAS BORN)

Composer: Heinrich Schütz (1585-1672)
Text: Traditional Christmas
Voicing: SSA
Key: Centers on E♭ major with modulations to G major and A♭ major

Meter: 4/4 9/4 6/4
Form: Introduction-A-B-A-C-A-D-E-A-Coda
Style: late Renaissance, early Baroque

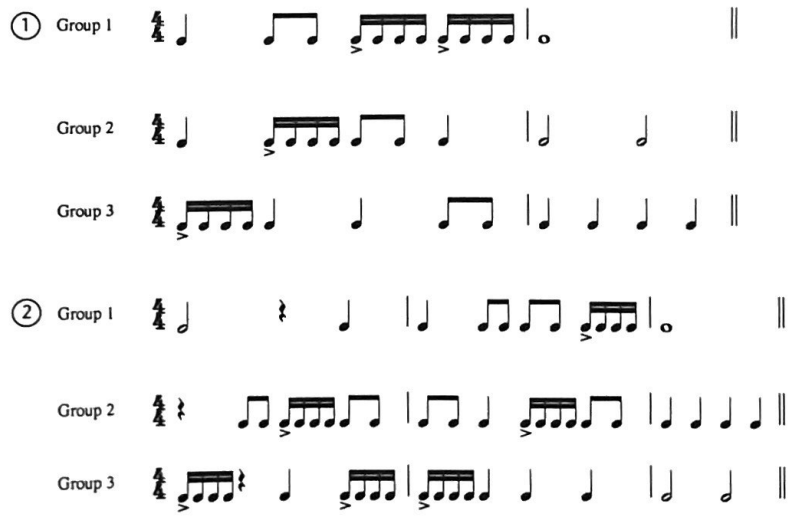
Accompaniment: Continuo or piano
Programming: Seasonal; exciting

Ranges:

Student Book Page 34

HEUTE IST CHRISTUS DER HERR GEBOREN (JESUS OUR LORD ON THIS DAY WAS BORN)
Composer: Heinrich Schütz (1585-1672), edited by Maynard Klein
Text: Traditional Christmas (German), English Text by Maynard Klein
Voicing: SSA

Cultural Context:
The life of German composer Heinrich Schütz spanned two periods of music—the Renaissance and the Baroque Eras. In addition, his art linked two cultures—German and Italian. "Heute ist Christus der Herr geboren" illustrates the influence of the brilliant Italian style and the sincerity and warmth of the German style.

Musical Terms:
Moderato *rit.* (ritardando) Renaissance
Baroque

Preparation:
- In order to perform this work with rhythmic precision, it is necessary to feel the smallest division of the beat as the pulse. In this case, the sixteenth note is the smallest division, thus the pulse.
- Count the rhythmically active measures below, accenting the first note in a grouping of sixteenth notes.
- Divide into 3 groups and work for precision in combining these rhythmic ideas.

- Locate other rhythmically challenging phrases in the work. Practice chanting them before singing, feeling the sixteenth note division as the pulse.
- What voice part(s) contain thirty-second notes? Isolate the rhythms and practice for precision.

Evaluation:
Record a rehearsal or performance of this song. Evaluate the choir's ability to sing with rhythmic precision, especially on the sixteenth and thirty-second note passages. Identify the passages in which it was evident the choir was feeling the sixteenth note division as the pulse.

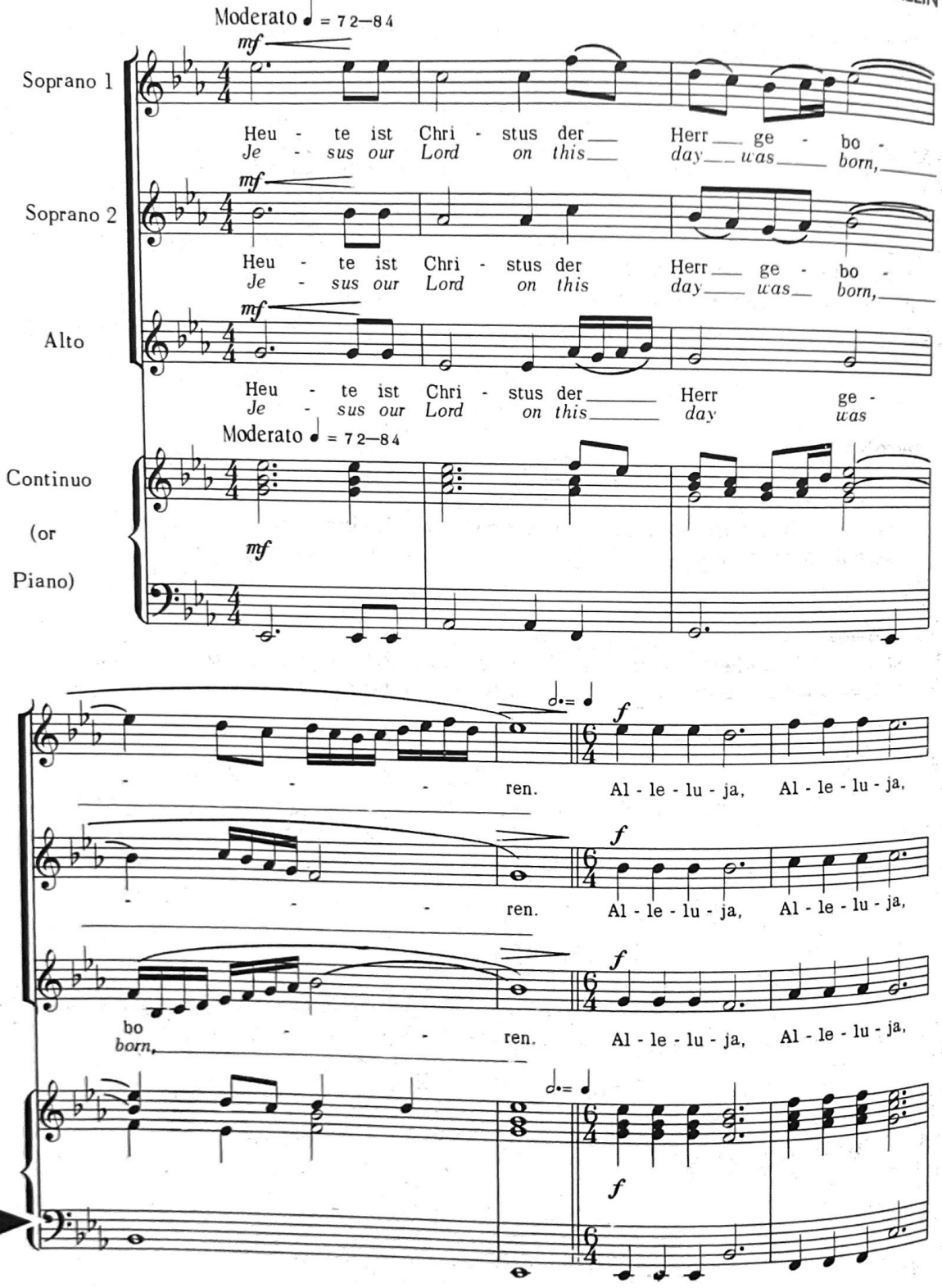
34

Heute ist Christus der Herr geboren

(Jesus Our Lord on This Day Was Born)

For SSA and Continuo or Piano

English Text by MAYNARD KLEIN

HEINRICH SCHÜTZ (1585-1672)
Edited by MAYNARD KLEIN

Moderato ♩ = 72–84
mf
Soprano 1
Heu - te ist Chri - stus der Herr ge - bo -
Je - sus our Lord on this day was born,
Soprano 2
Heu - te ist Chri - stus der Herr ge - bo -
Je - sus our Lord on this day was born,
Alto
Heu - te ist Chri - stus der Herr ge -
Je - sus our Lord on this day was
Moderato ♩ = 72–84
Continuo
(or
Piano)
f
ren. Al - le - lu - ja, Al - le - lu - ja,
ren. Al - le - lu - ja, Al - le - lu - ja,
bo
born,
ren. Al - le - lu - ja, Al - le - lu - ja,

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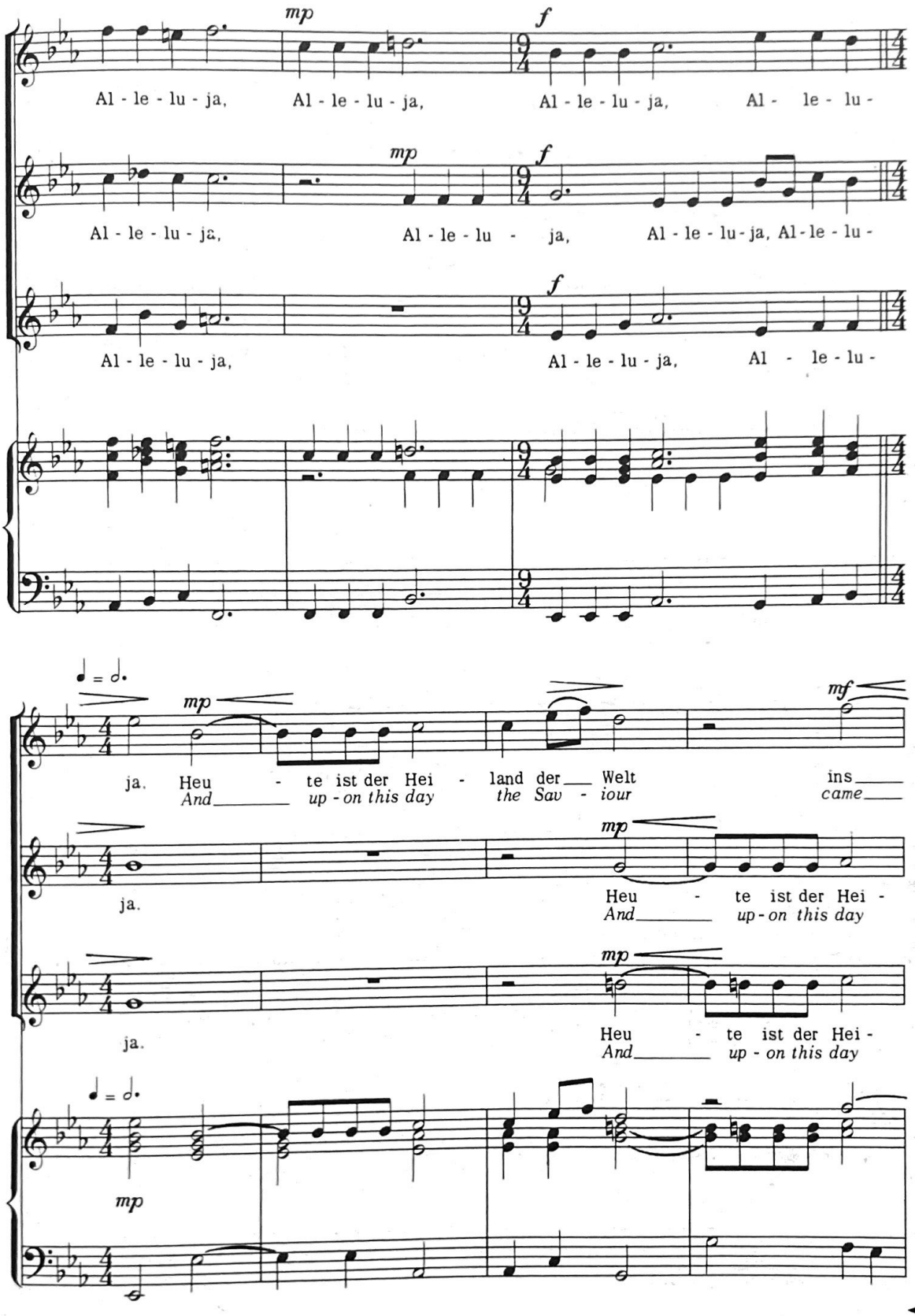
mp
f
Al - le - lu - ja,
Al - le - lu - ja,
Al - le - lu - ja,
Al - le - lu -
Al - le - lu - ja,
Al - le - lu - ja,
Al - le - lu - ja,
Al - le - lu - ja, Al - le - lu -
Al - le - lu - ja,
Al - le - lu - ja,
Al - le - lu -
mf
ja.
Heu - te ist der Hei - land der Welt ins
And up - on this day the Sav - iour came
Heu - te ist der Hei -
And up - on this day

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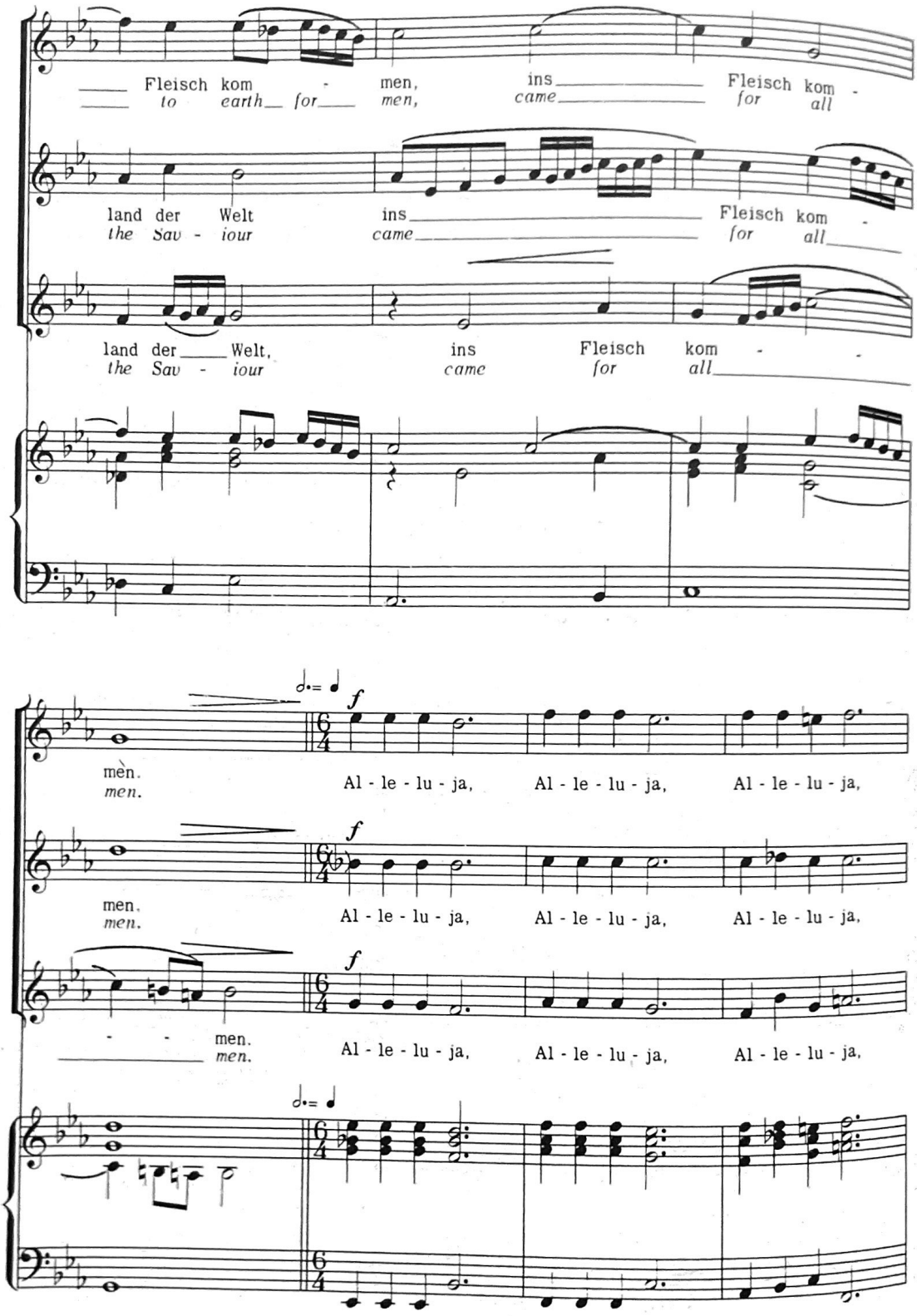
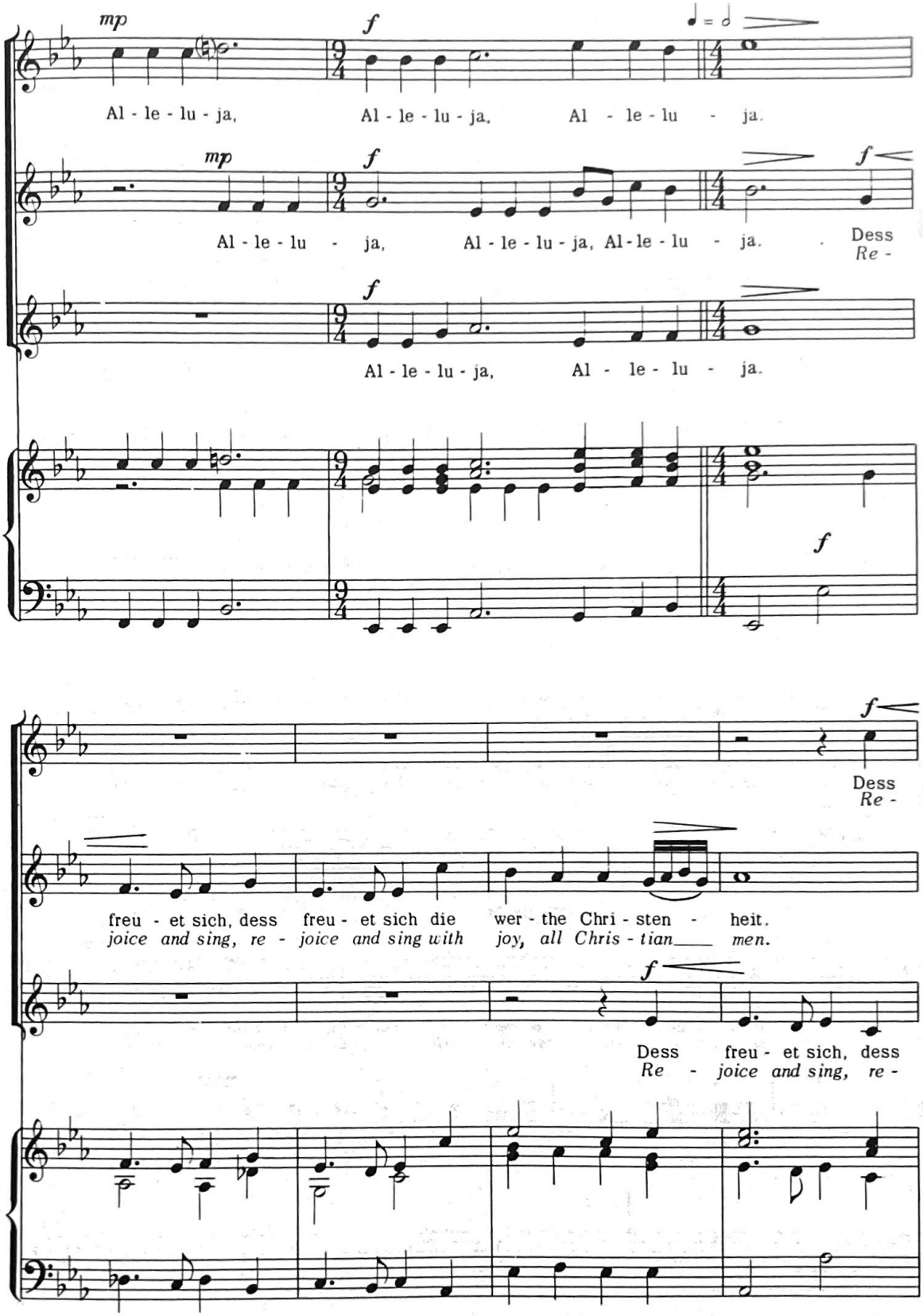

Fleisch kom - men, ins Fleisch kom -
to earth for men, came for all
land der Welt ins Fleisch kom -
the Sav - iour came for all
land der Welt, ins Fleisch kom - -
the Sav - iour came for all
men.
men.
Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja,
men.
men.
Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja,
- - men.
men.
Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja,

Student Book Page 37

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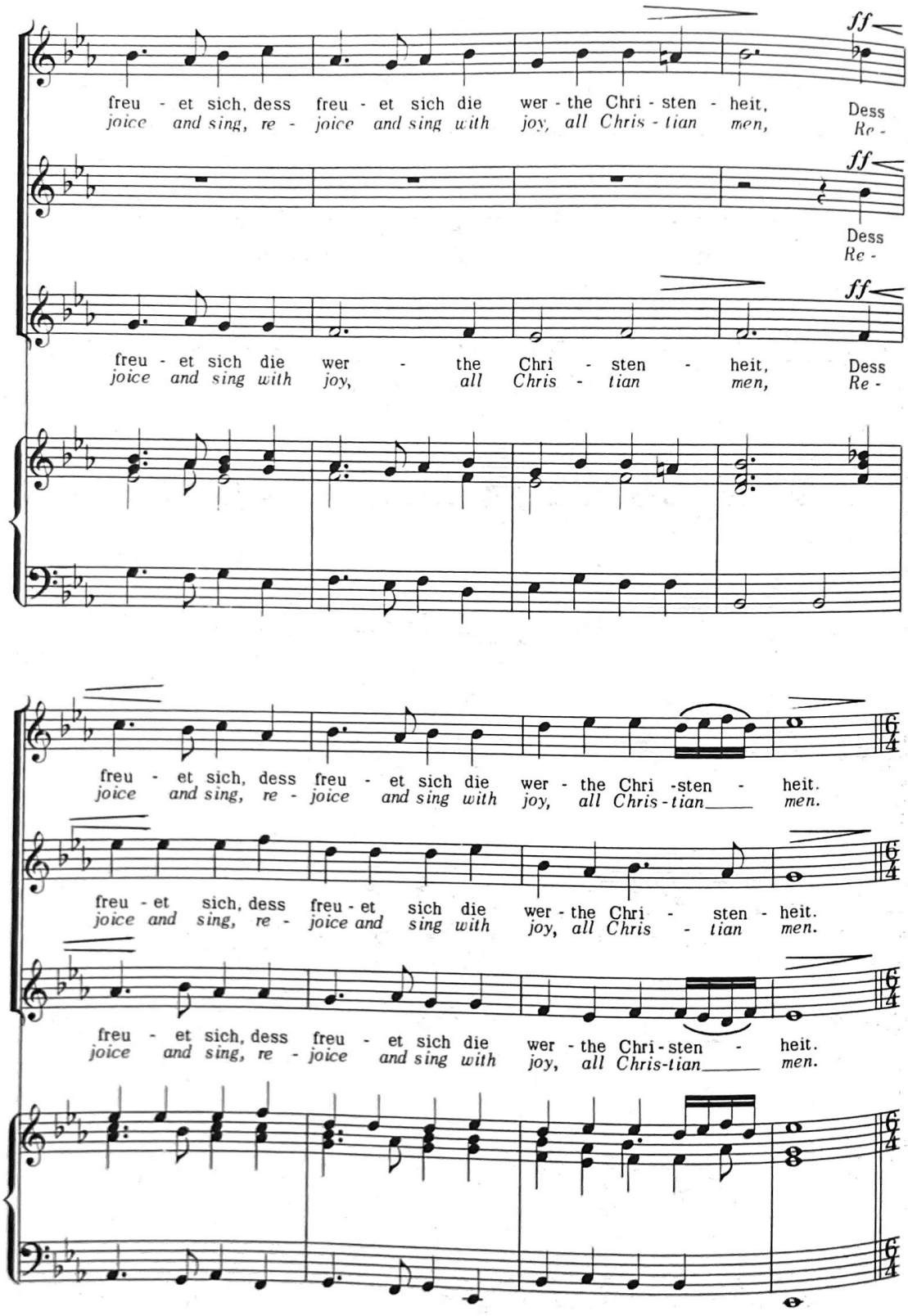
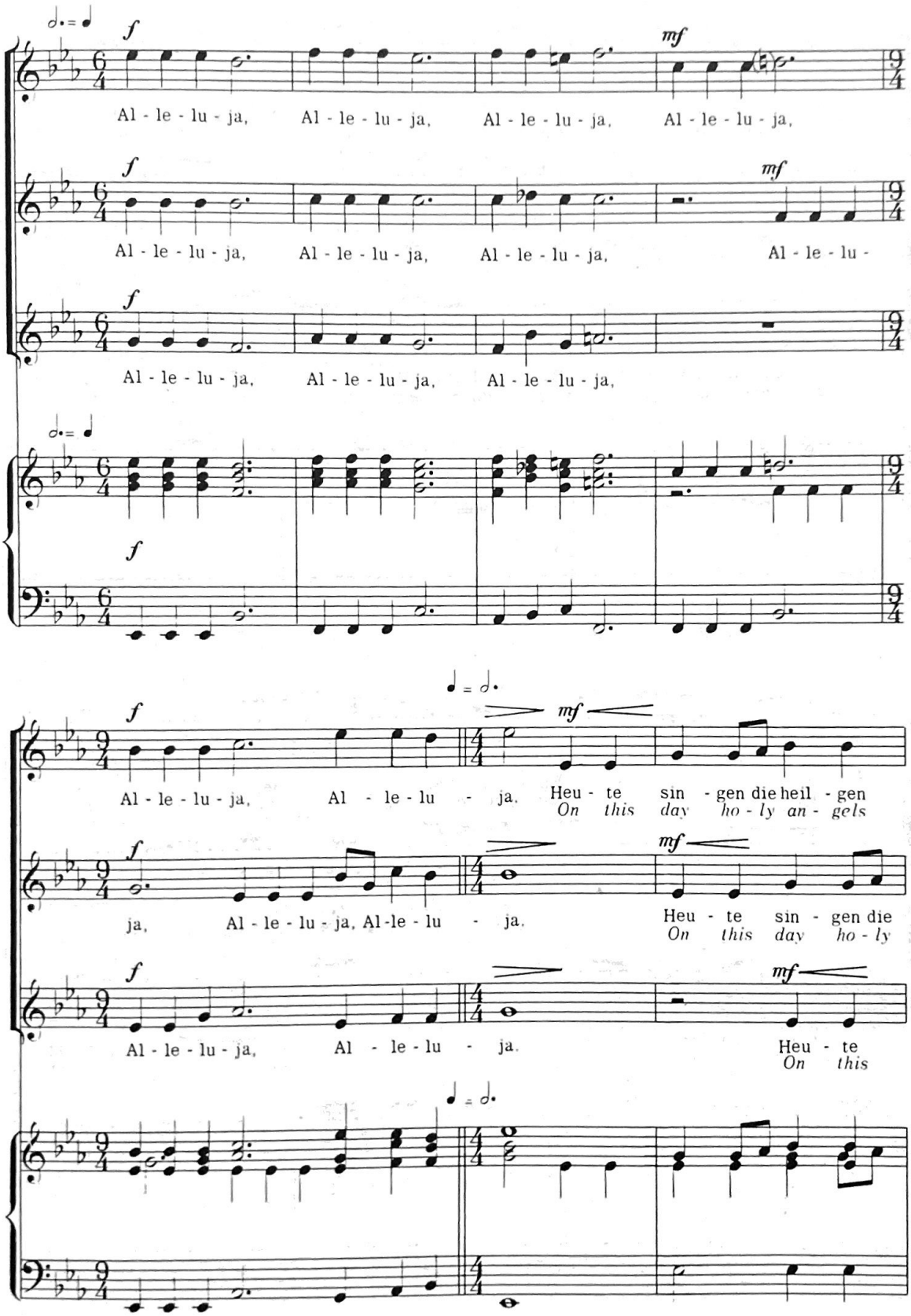

ff
freu - et sich, dess freu - et sich die wer - the Chri - sten - heit, Dess
joice and sing, re - joice and sing with joy, all Chris - tian men, Re -
ff
Dess
Re -
ff
freu - et sich die wer - the Chri - sten - heit, Dess
joice and sing with joy, all Chris - tian men, Re -
freu - et sich, dess freu - et sich die wer - the Chri - sten - heit.
joice and sing, re - joice and sing with joy, all Chris - tian men.
freu - et sich, dess freu - et sich die wer - the Chri - sten - heit.
joice and sing, re - joice and sing with joy, all Chris - tian men.
freu - et sich, dess freu - et sich die wer - the Chri - sten - heit.
joice and sing, re - joice and sing with joy, all Chris - tian men.

Student Book Page 39

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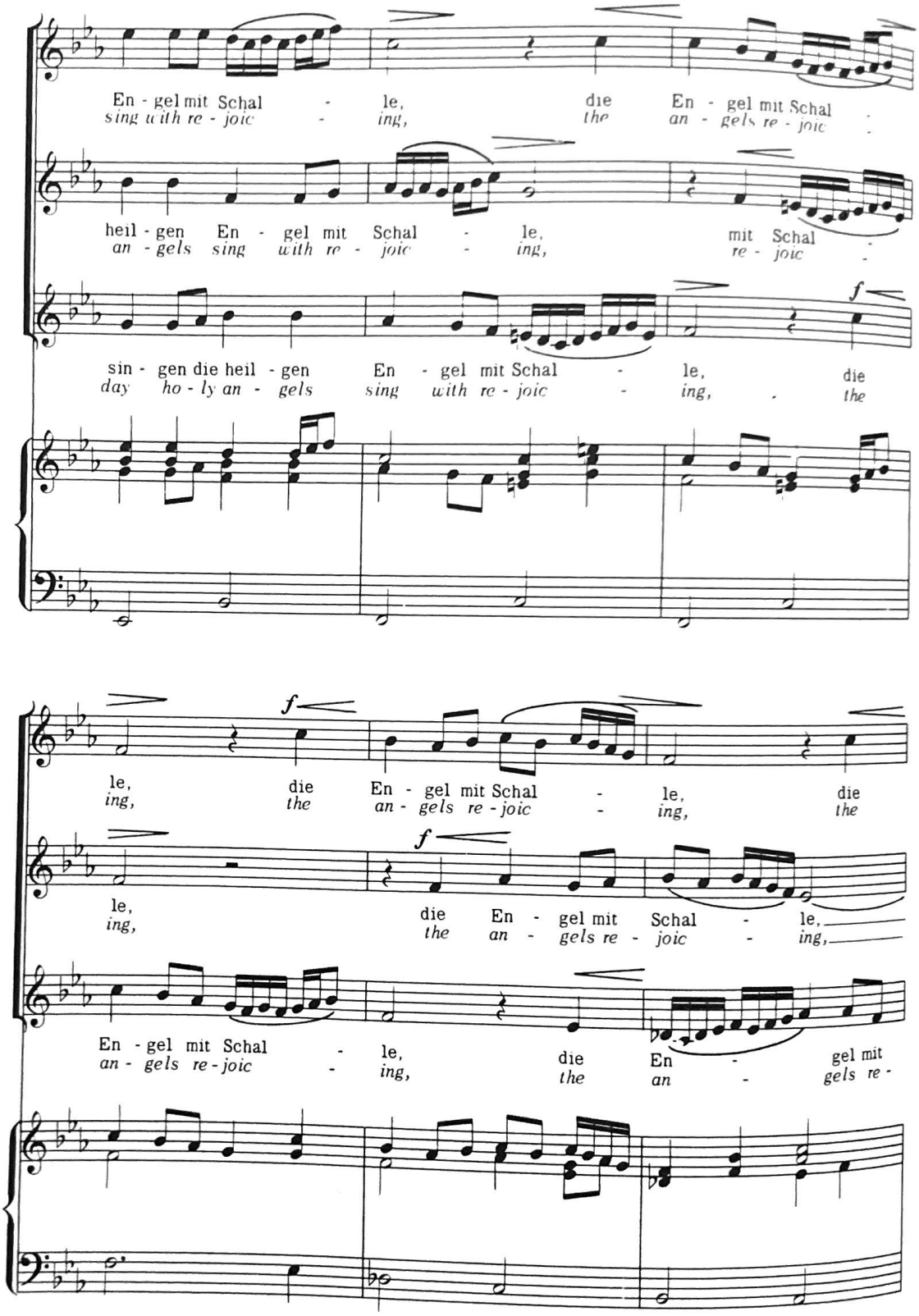
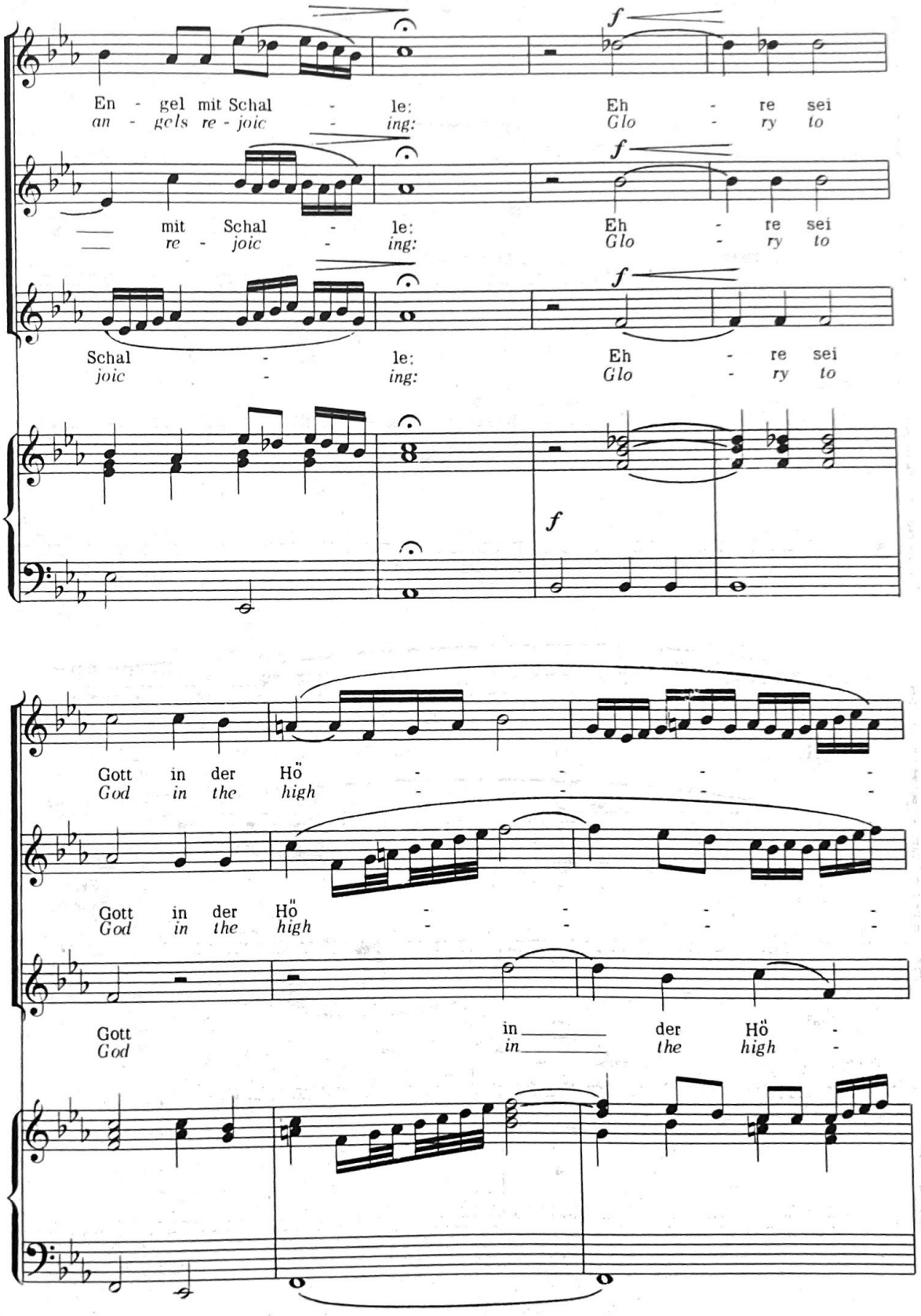
Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -
Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja,
Al - le - lu - ja, Al - le - lu - ja, Heu - te sin - gen die heil - gen
On this day ho - ly an - gels
ja, Al - le - lu - ja, Al - le - lu - ja, Heu - te sin - gen die
On this day ho - ly
Al - le - lu - ja, Al - le - lu - ja, Heu - te
On this

Student Book Page 40

En - gel mit Schal - le, die En - gel mit Schal
sing with re - joic - ing, the an - gels re - joic
heil - gen En - gel mit Schal - le, mit Schal
an - gels sing with re - joic - ing, re - joic
sin - gen die heil - gen En - gel mit Schal - le, die
day ho - ly an - gels sing with re - joic - ing, the
f
le, die En - gel mit Schal - le, die
ing, the an - gels re - joic - ing, the
le, die En - gel mit Schal - le,
ing, the an - gels re - joic - ing,
En - gel mit Schal - le, die En - gel mit
an - gels re - joic - ing, the an - gels re -

Student Book Page 41

En - gel mit Schal - le: Eh - re sei
an - gels re - joic - ing: Glo - ry to
mit Schal - le: Eh - re sei
re - joic - ing: Glo - ry to
Schal - le: Eh - re sei
joic - ing: Glo - ry to
f
Gott in der Hö - - - -
God in the high - - - -
Gott in der Hö - - - -
God in the high - - - -
Gott in der Hö -
God in the high -

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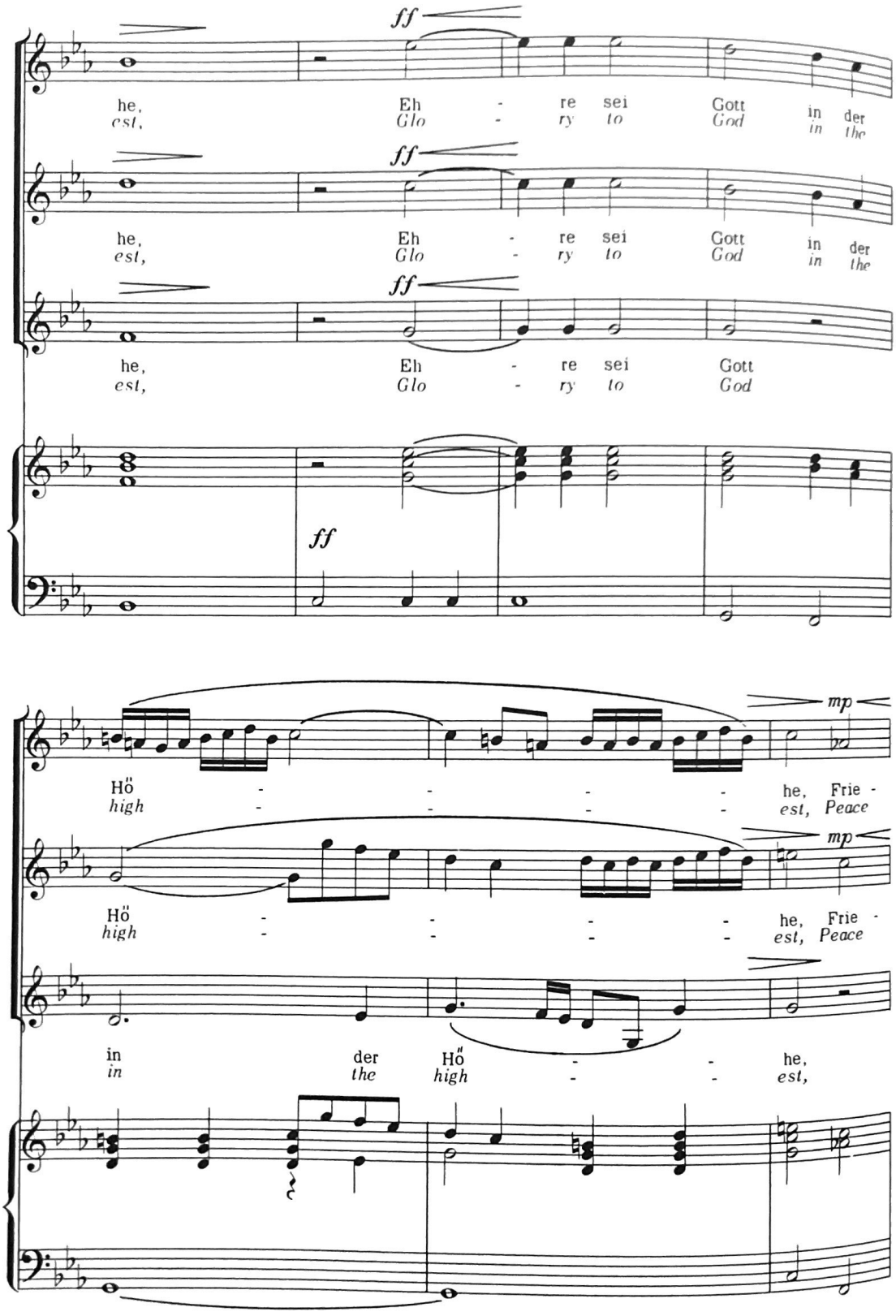
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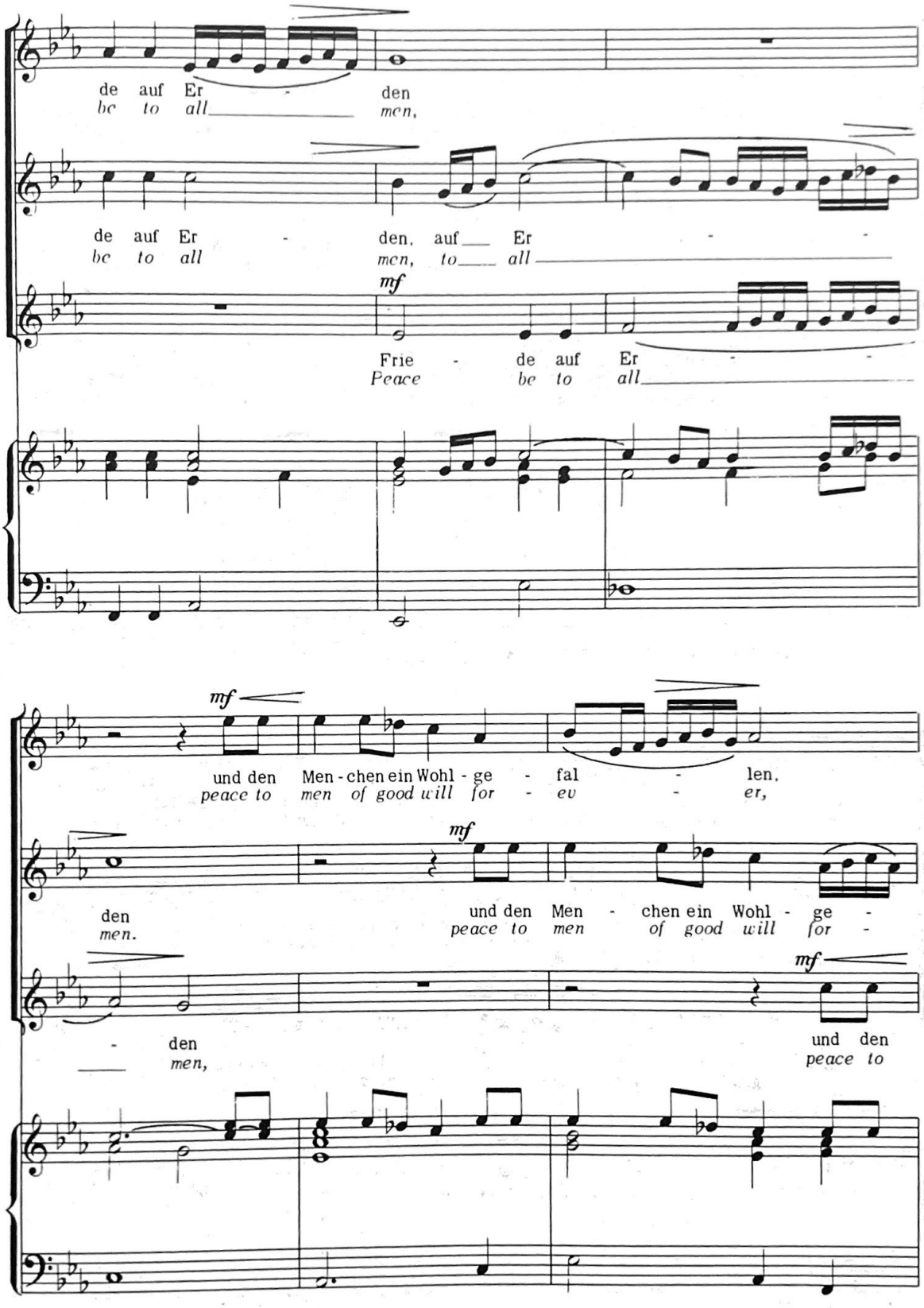
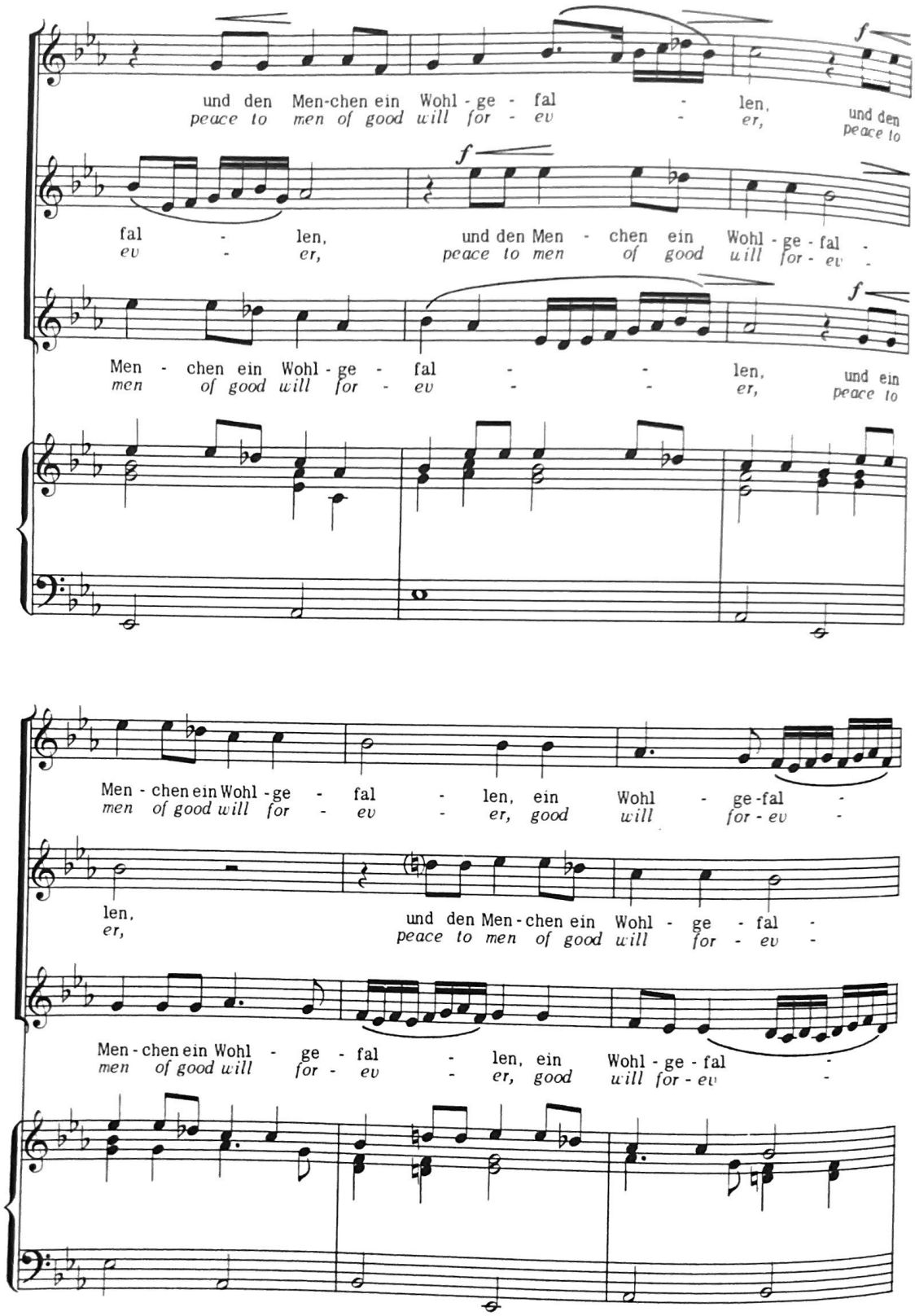
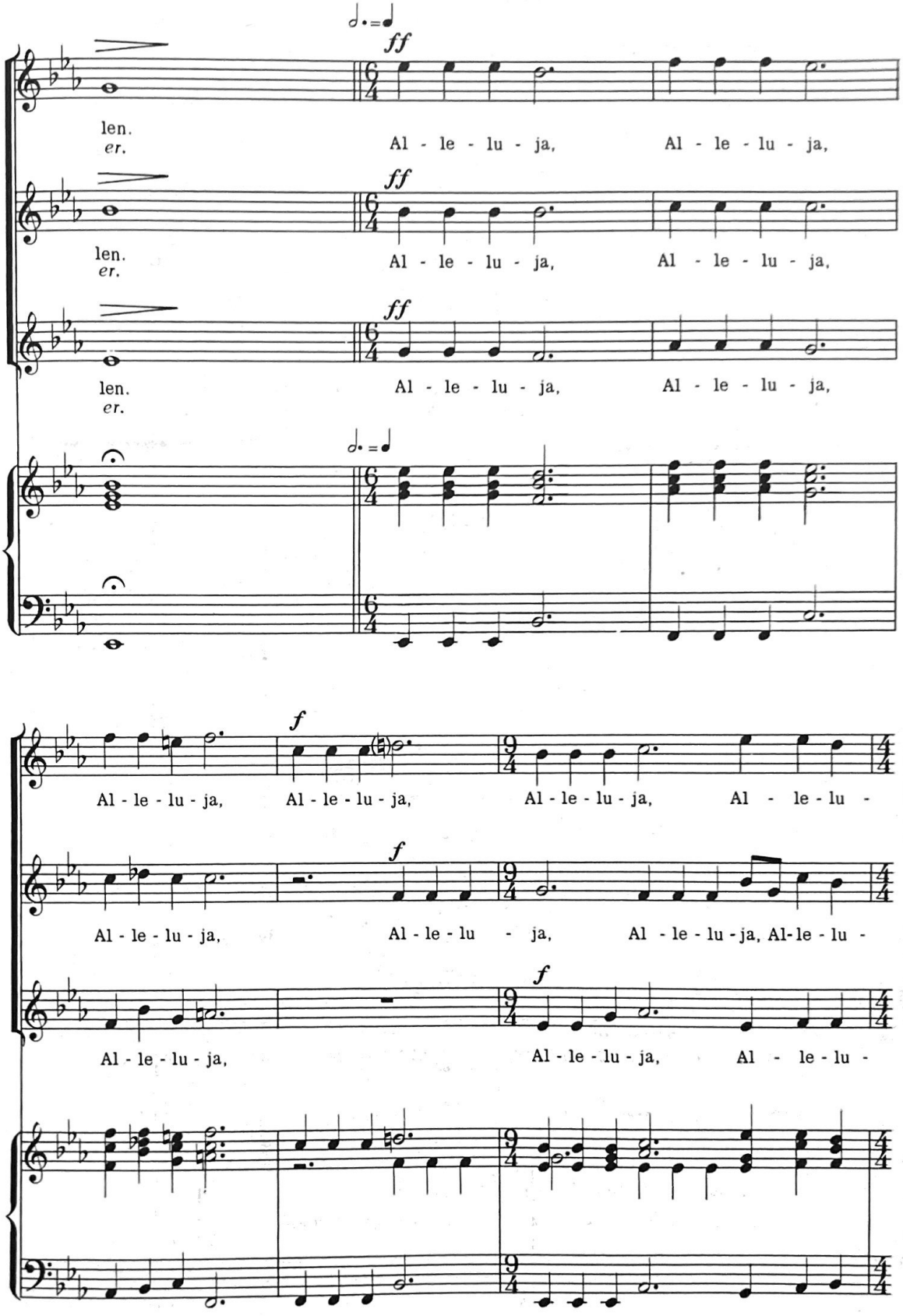

de auf Er - den
be to all men,
de auf Er - den, auf Er
be to all men, to all
mf
Frie - de auf Er
Peace be to all
mf
und den Men - chen ein Wohl - ge - fal - len,
peace to men of good will for - ev - er,
mf
den
men.
und den Men - chen ein Wohl - ge -
peace to men of good will for -
mf
- den
men,
und den
peace to

Student Book Page 44

und den Men-chen ein Wohl - ge - fal - len,
peace to men of good will for - ev - er,
und den
peace to
f
fal - len,
ev - er,
und den Men - chen ein Wohl - ge - fal -
peace to men of good will for - ev -
Men - chen ein Wohl - ge - fal - len,
men of good will for - ev - er,
und ein
peace to
Men - chen ein Wohl - ge - fal - len, ein Wohl - ge - fal -
men of good will for - ev - er, good will for - ev -
len,
er,
und den Men - chen ein Wohl - ge - fal -
peace to men of good will for - ev -
Men - chen ein Wohl - ge - fal - len, ein Wohl - ge - fal -
men of good will for - ev - er, good will for - ev -

Student Book Page 45

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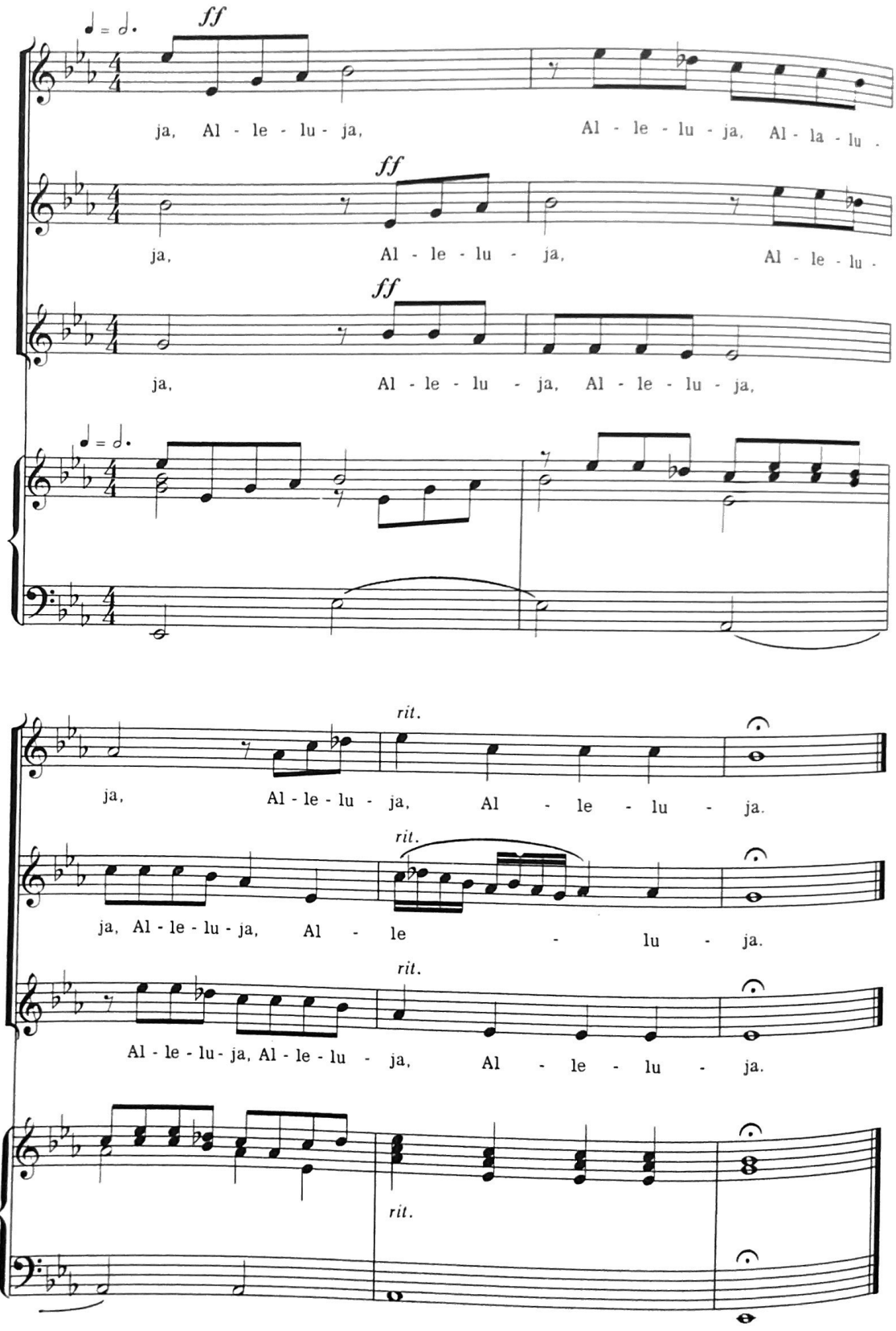

ff
ja, Al - le - lu - ja, Al - le - lu - ja, Al - la - lu .
ff
ja, Al - le - lu - ja, Al - le - lu .
ff
ja, Al - le - lu - ja, Al - le - lu - ja,
rit.
ja, Al - le - lu - ja, Al - le - lu - ja.
rit.
ja, Al - le - lu - ja, Al - le - lu - ja.
rit.
Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja.
rit.

Student Book Page 47

I'M ALWAYS CHASING RAINBOWS

Composer: Harry Carroll (1892-1962), arranged by Kirby Shaw
Text: Joseph McCathy (1885-1943)

Voicing: SSAA
Key: G major
Meter: $\frac{4}{4}$
Form: ABA

Style: Jazz
Accompaniment: a cappella
Programming: Concert, entertainment events

Ranges:

Student Book Page 48

I'M ALWAYS CHASING RAINBOWS

Composer: Harry Carroll (1892-1962), arranged by Kirby Shaw
Text: Joseph McCarthy (1885-1943)
Voicing: SSAA

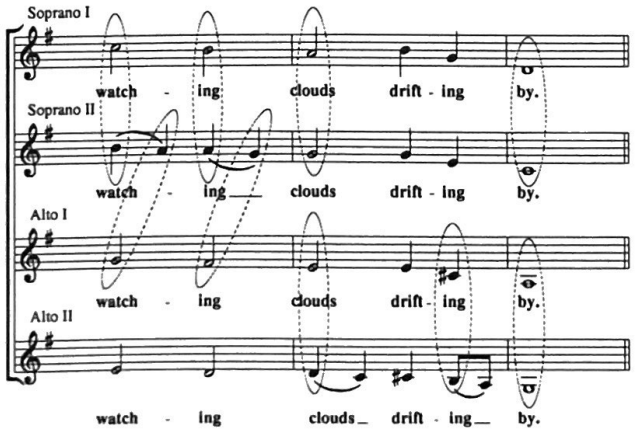
Cultural Context:
Tin Pan Alley composer and vaudeville performer, Harry Carroll, wrote "I'm Always Chasing Rainbows" in 1918 as part of the musical *Oh Look!*. The melody is lifted completely from the 1834 solo piano masterpiece "Fantasie impromptu" in C♯ minor, Op. 66 by Frederick Chopin (1810-1849). Quoting melodies from masterworks was not an unusual occurrence during the 1800s. Carroll sold over a million copies of both the sheet music and records in the first year the song was published. He made the tune the main part of his vaudeville and later his nightclub act. Carroll's later works were never as popular and are now almost completely unknown.

Musical Terms:

rit. (ritardando)	*a tempo*	*cresc.* (crescendo)
dissonance	consonance	suspension
resolution		

Preparation:
This piece contains many suspensions in which two parts are a step apart (creating a dissonance) and then one of them moves away (resolving to create a consonance). Prepare for suspension and resolutions by doing the following:

1. Study the example below. Circle the places in which your part is in close harmony with another (each part is one step apart). Use the following (with all parts circled which are a step apart) as an example.


Soprano I
watch - ing clouds drift - ing by.
Soprano II
watch - ing clouds drift - ing by.
Alto I
watch - ing clouds drift - ing by.
Alto II
watch - ing clouds drift - ing by.

2. Now try singing this example, remembering to tune very carefully.

Evaluation:
- Make a tape recording of your choir singing this song.
  1. Listen and place a check mark above any chord that is not precisely in tune.
  2. Make a circle of singers so that every singer can hear every other singer and sing the song again, holding on the checked chords.
- Repeat this procedure many times as your choir becomes more refined at tuning the close harmonies in "I'm Always Chasing Rainbows."

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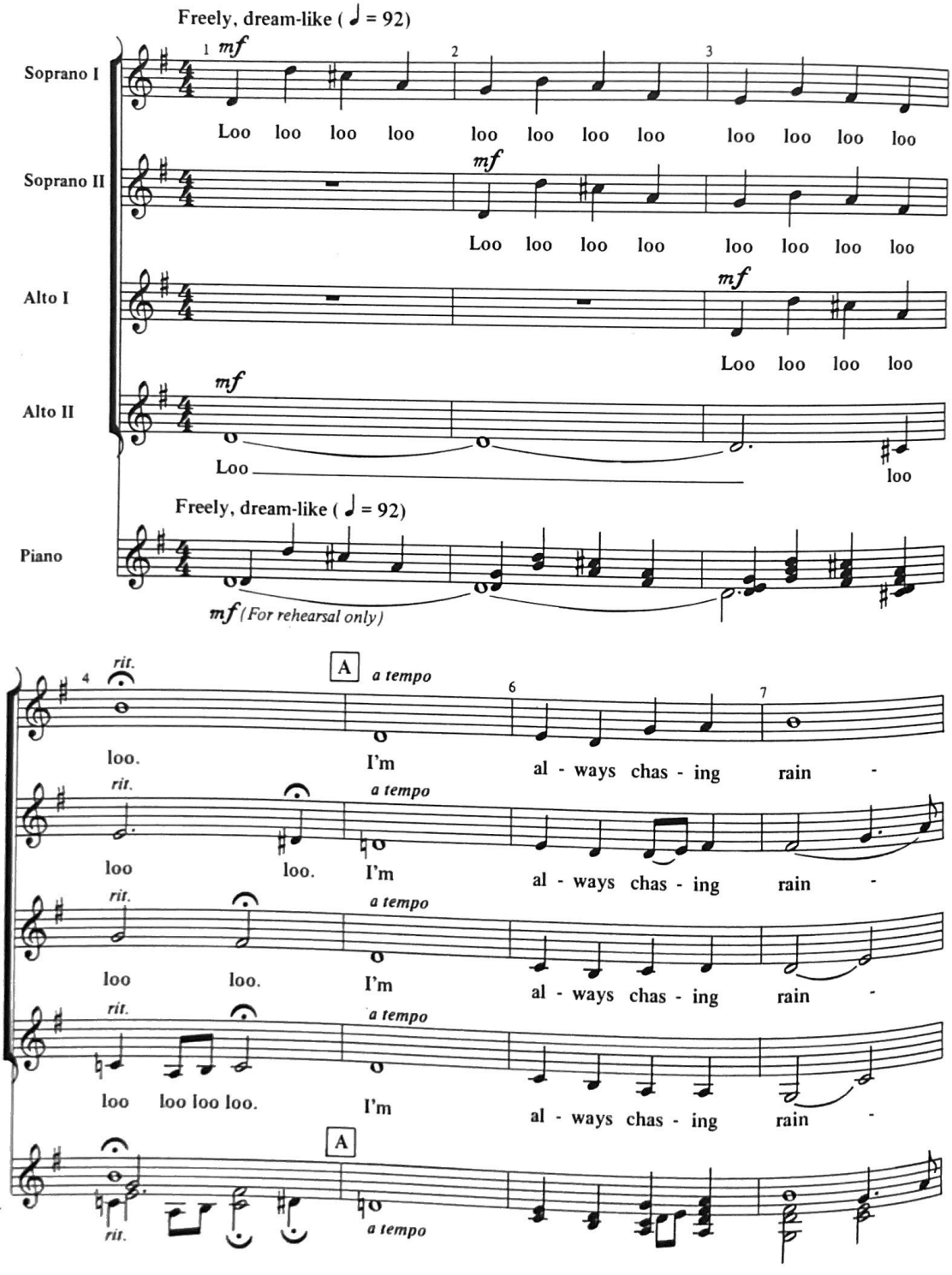
I'm Always Chasing Rainbows

For SSAA a cappella

Text by JOSEPH McCARTHY
(1885-1943)

Music by HARRY CARROLL (1892-1962)
Arranged by KIRBY SHAW



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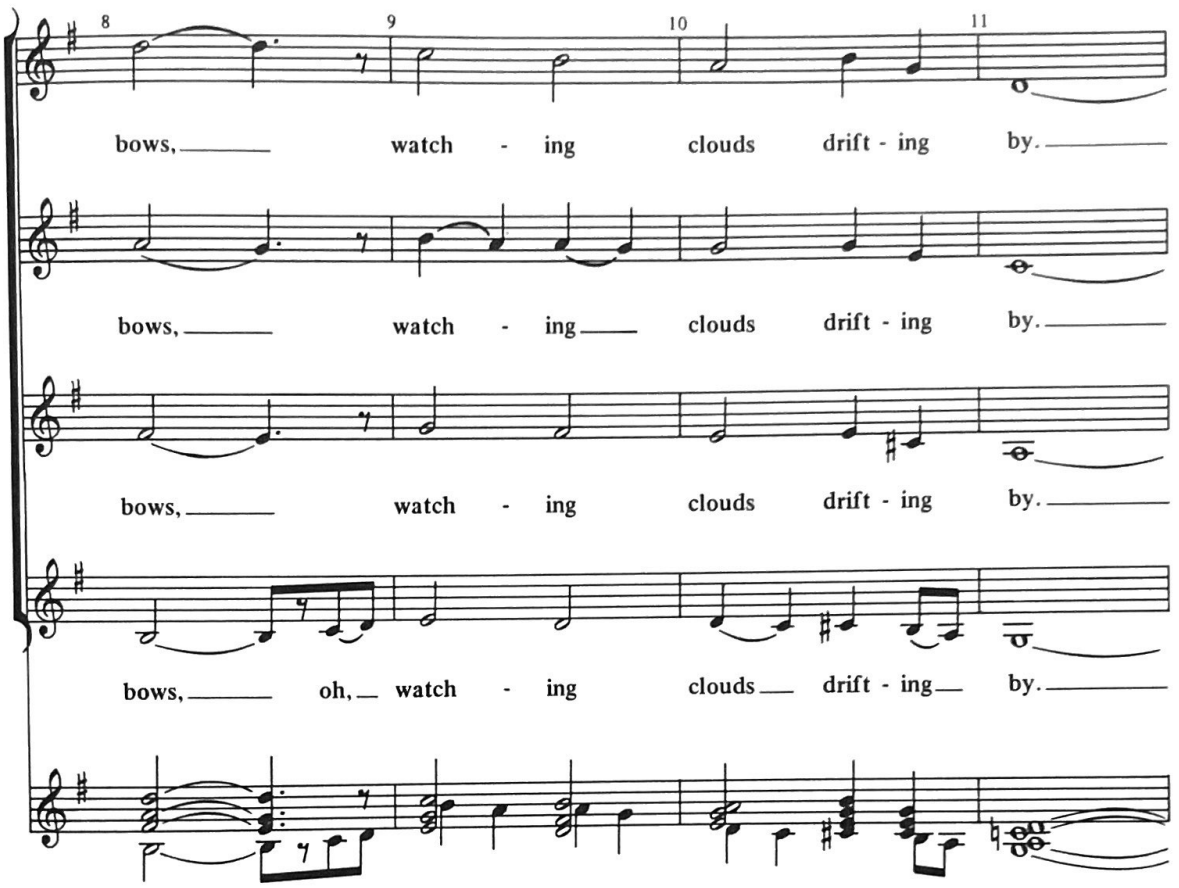
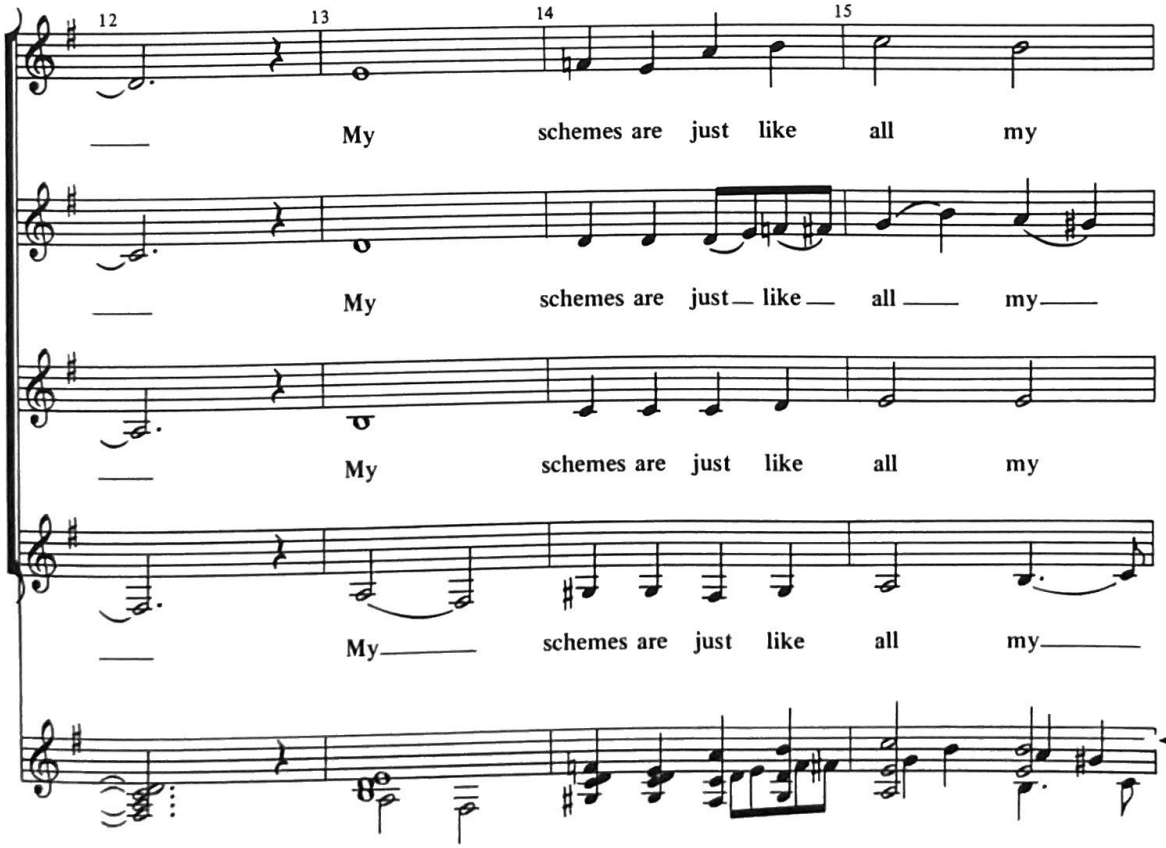
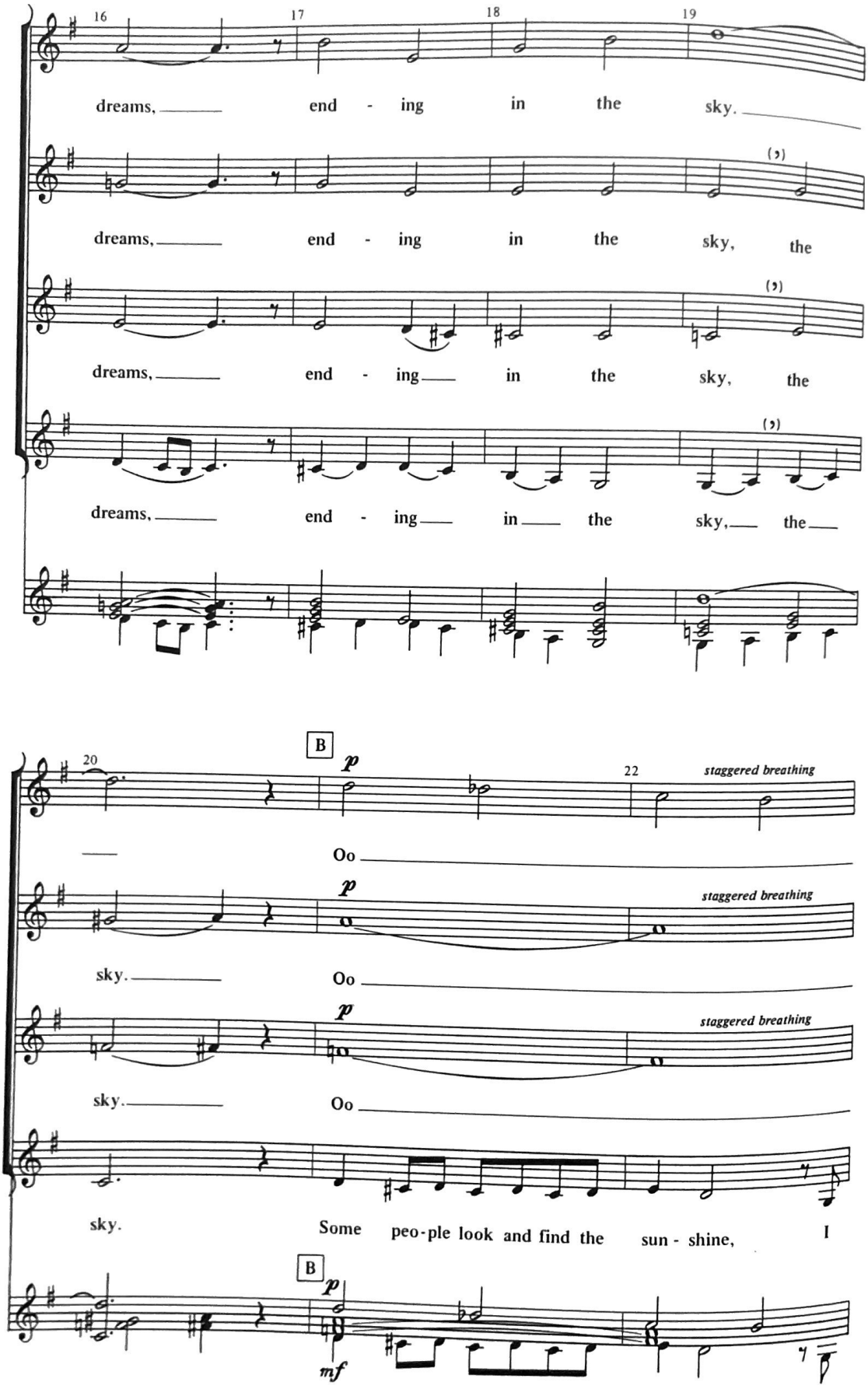

8
9
10
11
bows, watch - ing clouds drift - ing by.
bows, watch - ing clouds drift - ing by.
bows, watch - ing clouds drift - ing by.
bows, oh, watch - ing clouds drift - ing by.

12
13
14
15
My schemes are just like all my
My schemes are just like all my
My schemes are just like all my
My schemes are just like all my

Student Book Page 50

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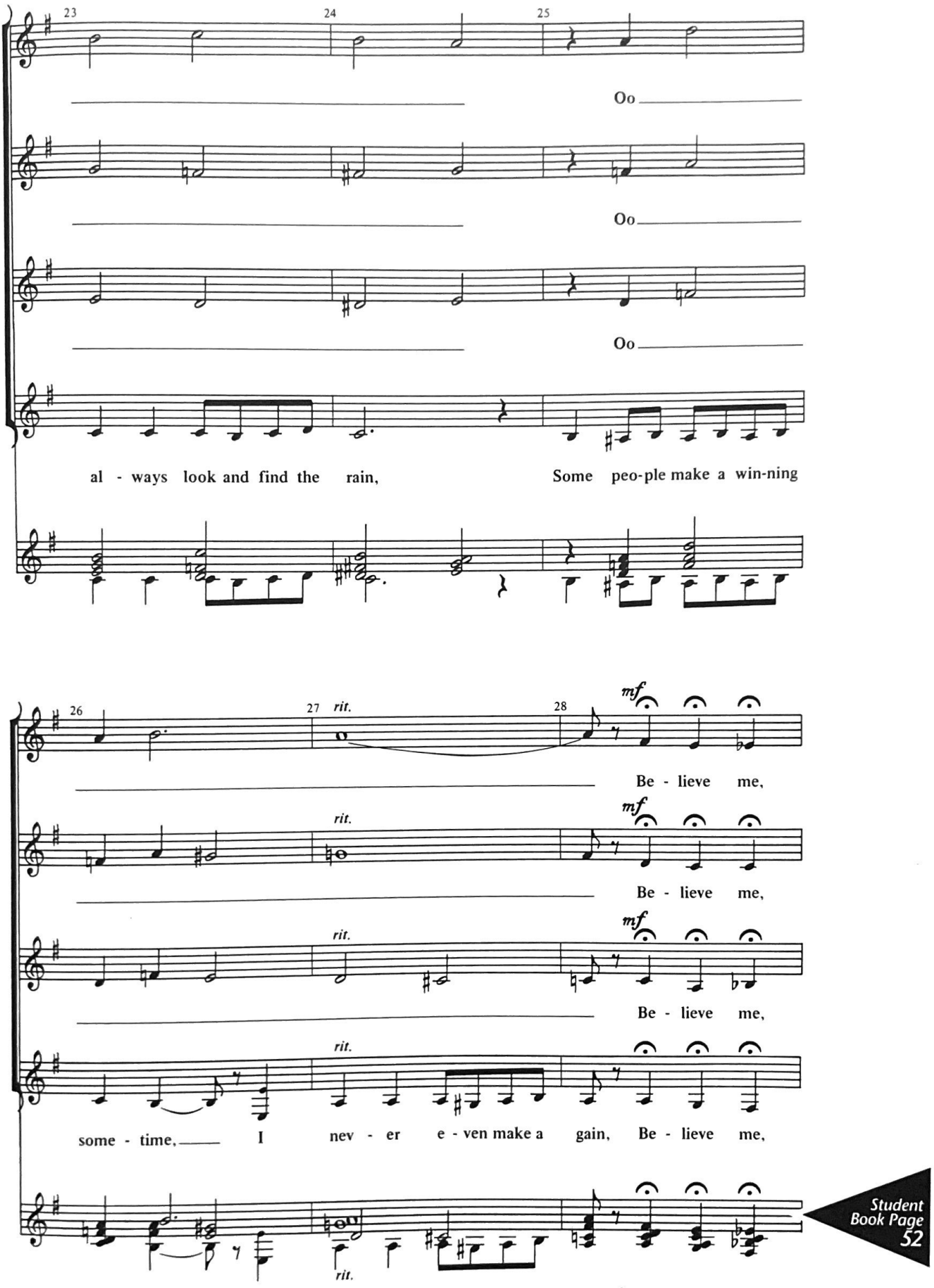
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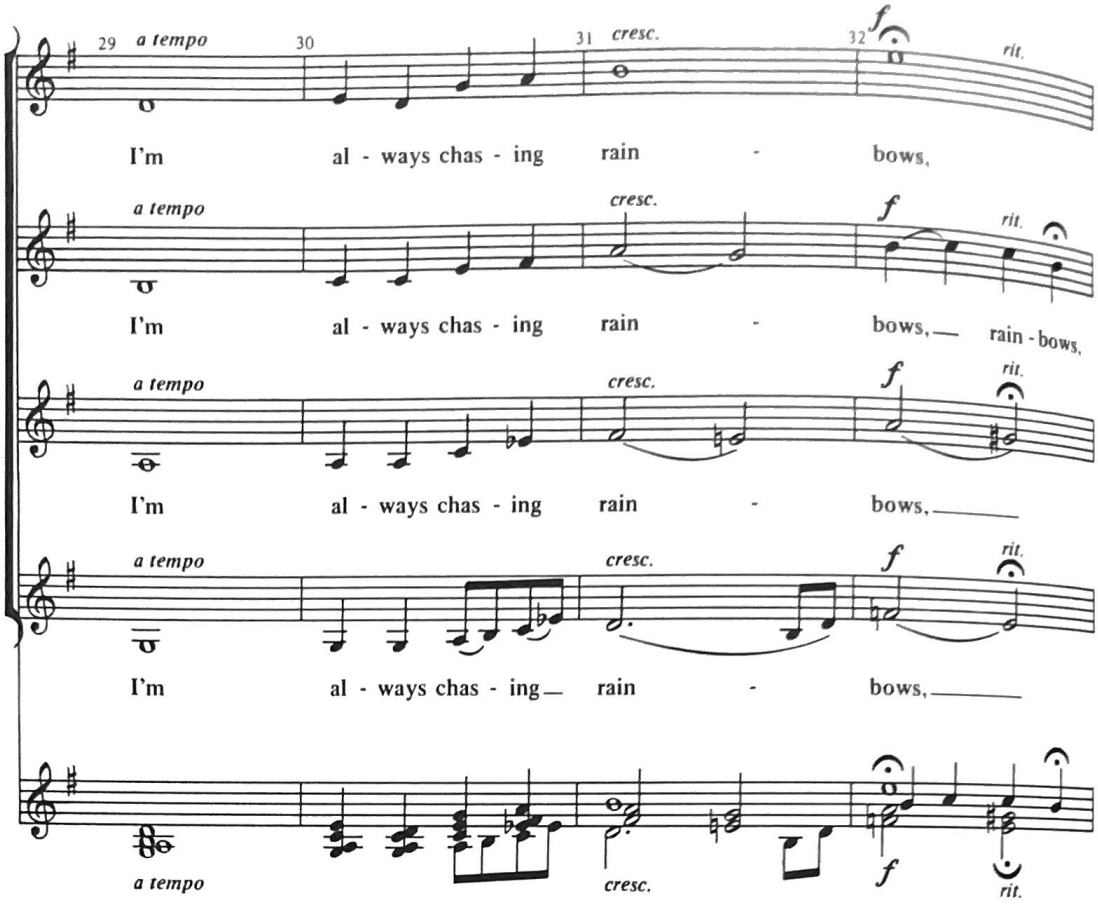
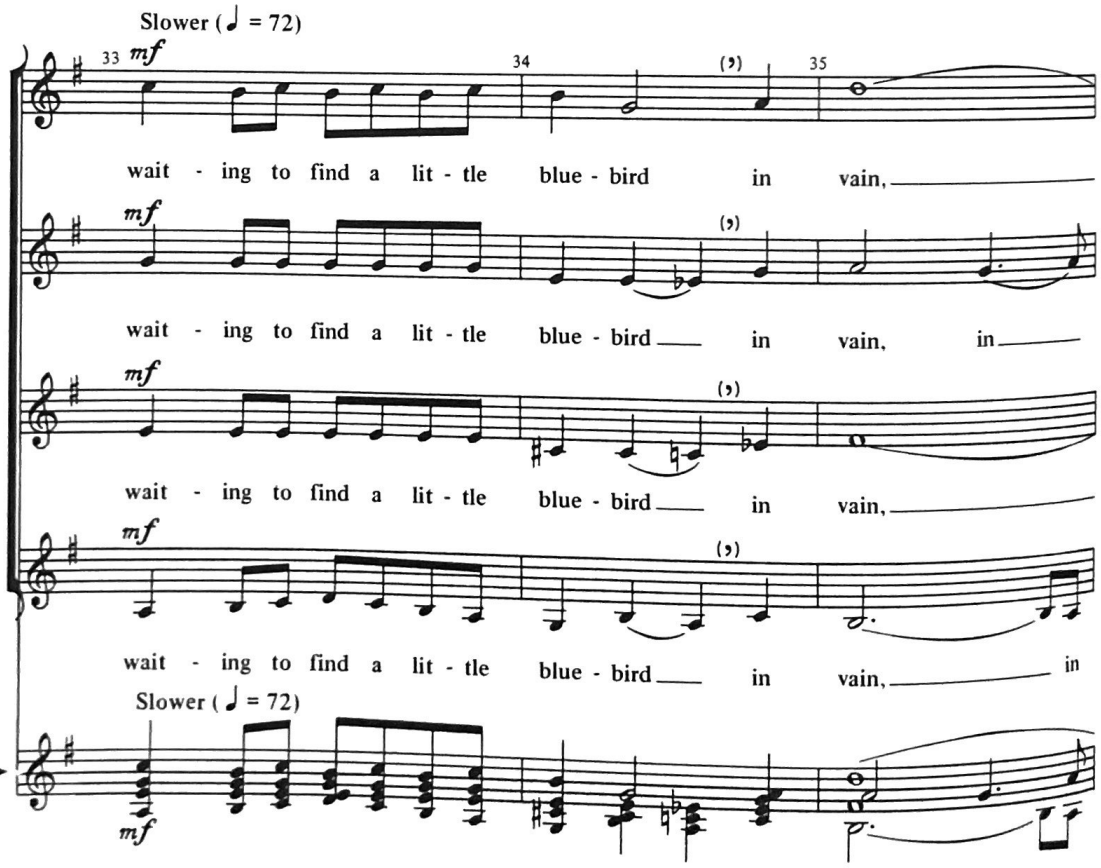
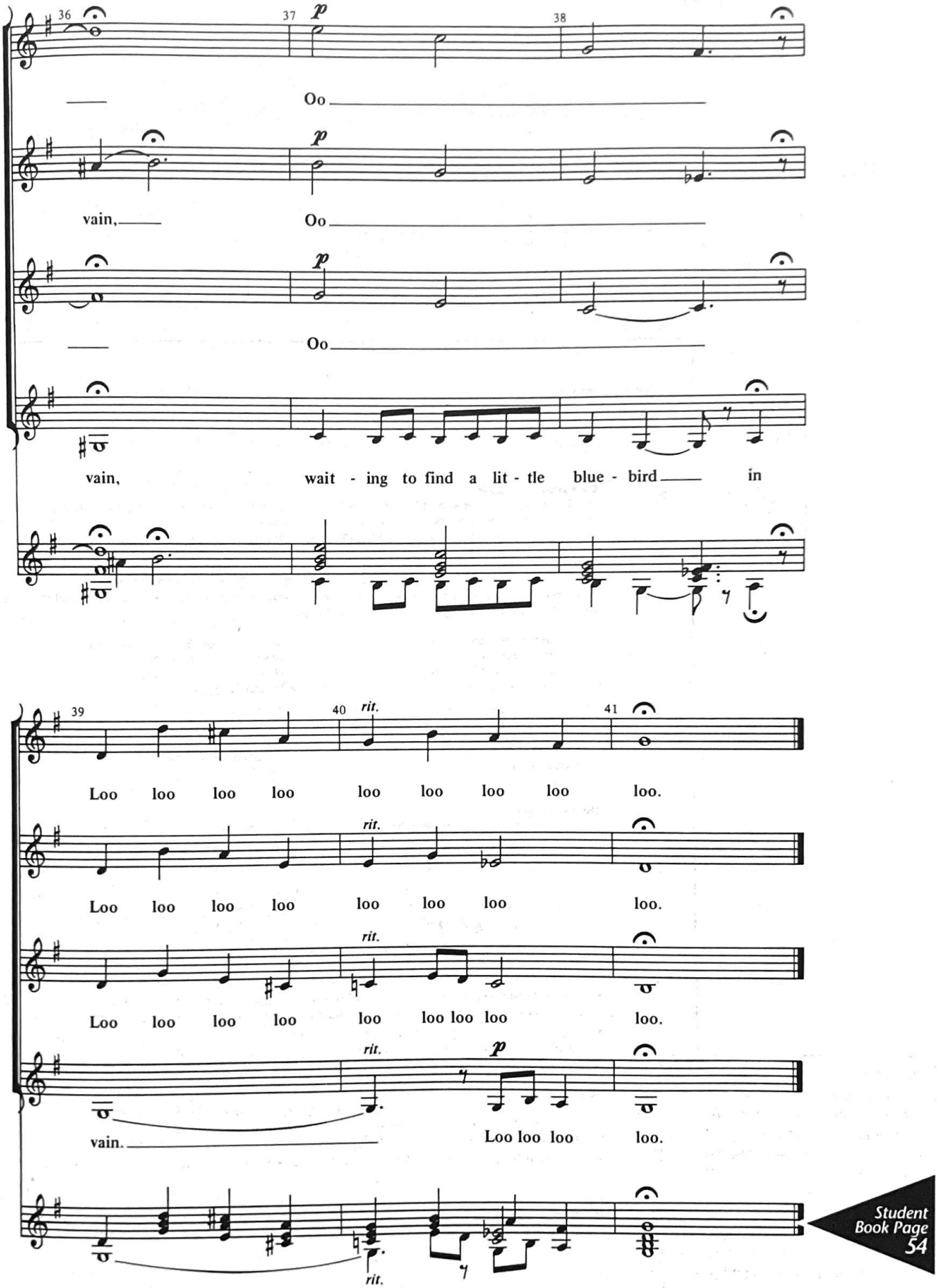


Slower (♩ = 72)
33 mf
34
(,)
35
wait - ing to find a lit - tle blue - bird in vain,
mf
(,)
wait - ing to find a lit - tle blue - bird in vain, in
mf
(,)
wait - ing to find a lit - tle blue - bird in vain,
mf
(,)
wait - ing to find a lit - tle blue - bird in vain, in
Slower (♩ = 72)
mf

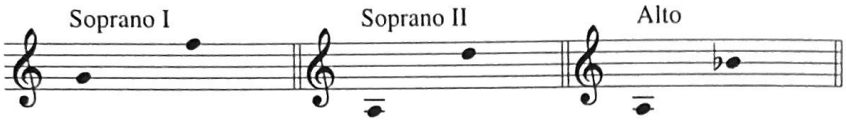
Student Book Page 53

Student Book Page 54

IN MEINEM GARTEN (IN MY GARDEN)

Composer: Robert Schumann (1810-1856), arranged by Maynard Klein
Text: German, English Text by Maynard Klein

Voicing: SSA
Key: G minor
Meter: $\frac{3}{4}$
Form: A A B A

Style: Romantic, with fragmented vocal lines; expressive
Accompaniment: Piano
Programming: Concert, Festival, Competition

Ranges:

Student Book Page 55

IN MEINEM GARTEN (IN MY GARDEN) (Op. 29, No. 2)
Composer: Robert Schumann (1810-1856), edited by Maynard Klein
Text: Emanuel Geibel (1815-1884), English Text by Maynard Klein
Voicing: SSA

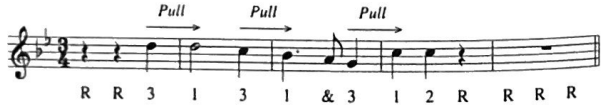
Cultural Context:
The Romantic composer Robert Schumann is perhaps best remembered for his *lieder* (German songs for solo voice and piano); however, he also was a prolific writer of works for orchestra, piano, and chorus. As with his Romantic contemporaries, Franz Schubert and Johannes Brahms, Schumann's compositions convey many different emotions—love, anger, or sadness—as well as depict nature and the symbolism of emotion through nature.

The metaphor of nature (a fading garden) symbolizing emotion (lost love) are evident throughout "In meinem Garten." Read the following text from the opening stanza of the song.

In meinem Garten die Nelken,
mit ihrem Pupurstern.
müssen nun alle verwelken,
denn du bist fern.

My garden bloomed with carnations,
Like flow'ring stars at dawn.
Now they are faded, forsaken,
For you have gone.

Musical Terms:
Adagio dissonance lied
Romantic Period

Preparation:
- To explore the vocal parts, sing the first half of the piece on "loo."
- Next, sing through your voice parts on rhythm syllables, counting the beat on which each note occurs. Let the third beat pull to the first beat of each measure. This will add intensity and momentum to your line.

- Soprano I and II, practice the vocal line on "denn du bist fern, bist fern, bist fern." (mm. 13-18). Emphasize the dissonance of D against E. The dissonance is a symbol of the agony one feels when they have lost a loved one.
- A challenging aspect of this song is the fragmentation in each vocal line. When you are resting vocally, stay in the performance mentally and emotionally. Let your vocal line evolve out of the energy from the previous text.

Evaluation:
- Are you able to sing your voice part individually? Could you sing your part in a trio of a Soprano I, Soprano II, and Alto? Evaluate how to sing your voice part individually by dividing the class into several small trios (SSA) with one person on a part. Listen carefully to each trio, checking for individual accuracy.
- What musical aspects of this composition show that Schumann understood the loss of a loved one?

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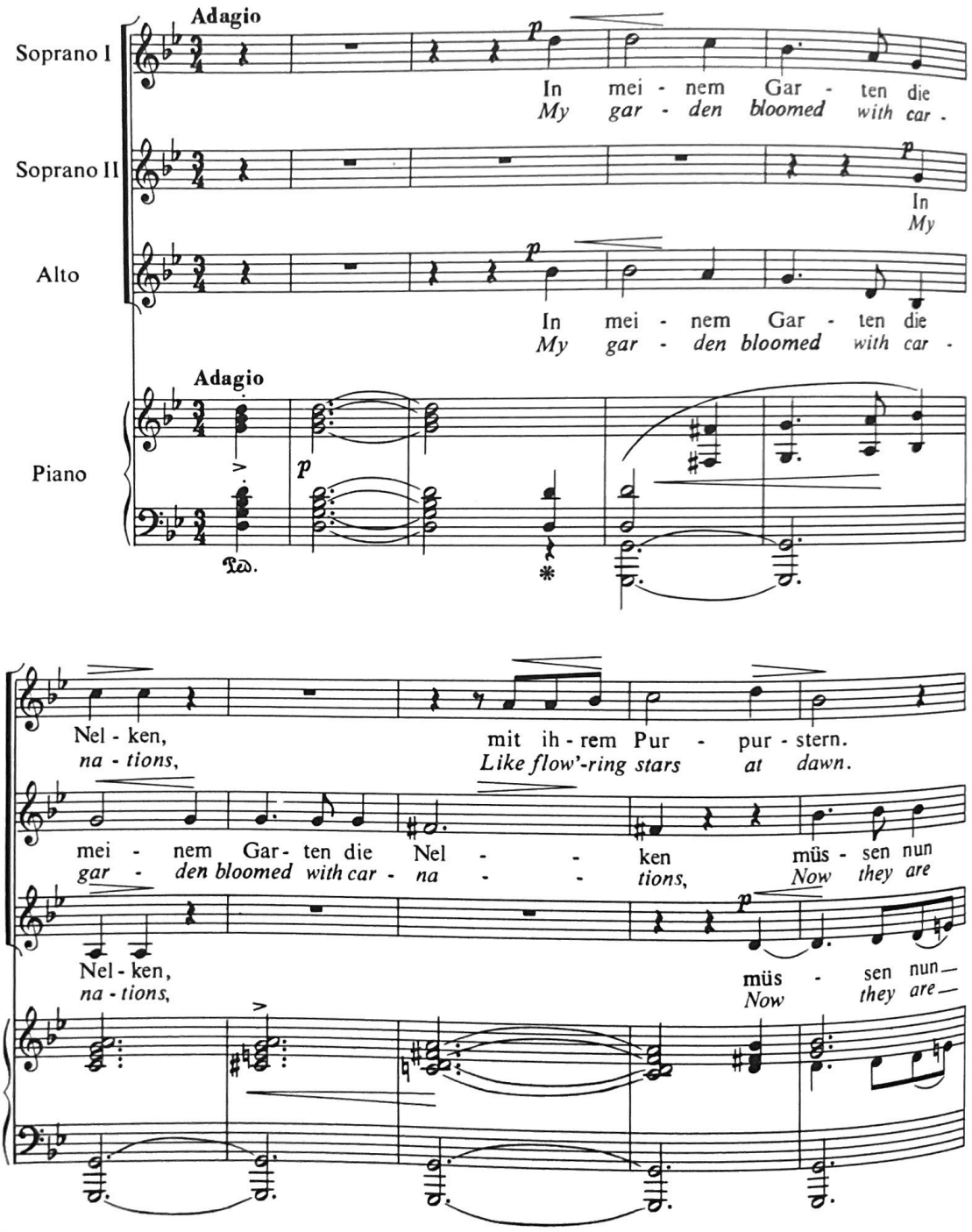
Answers to Student Page)
- *The dissonance is a symbol of the agony one feels when they have lost a loved one.*
- *Dissonance can be defined as sounds of tension; 2 or more tones which require resolution.*
- *Perhaps Schumann used the fragmentation in each vocal line to reflect the unrest and inability to be at peace when you have lost a loved one.*

In Meinem Garten

(In My Garden)

For SSA and Piano

Text by
EMANUEL GEIBEL (1815-1884)
English Text by MAYNARD KLEIN

Music by
ROBERT SCHUMANN (1810-1856)
Edited by MAYNARD KLEIN

Adagio
Soprano I
In mei - nem Gar - ten die
My gar - den bloomed with car -
Soprano II
In
My
Alto
In mei - nem Gar - ten die
My gar - den bloomed with car -
Adagio
Piano
Nel - ken,
na - tions,
mit ih - rem Pur - pur - stern.
Like flow'-ring stars at dawn.
mei - nem Gar - ten die Nel - - - ken müs - sen nun
gar - den bloomed with car - na - - - tions, Now they are
Nel - ken,
na - tions,
müs - sen nun
Now they are

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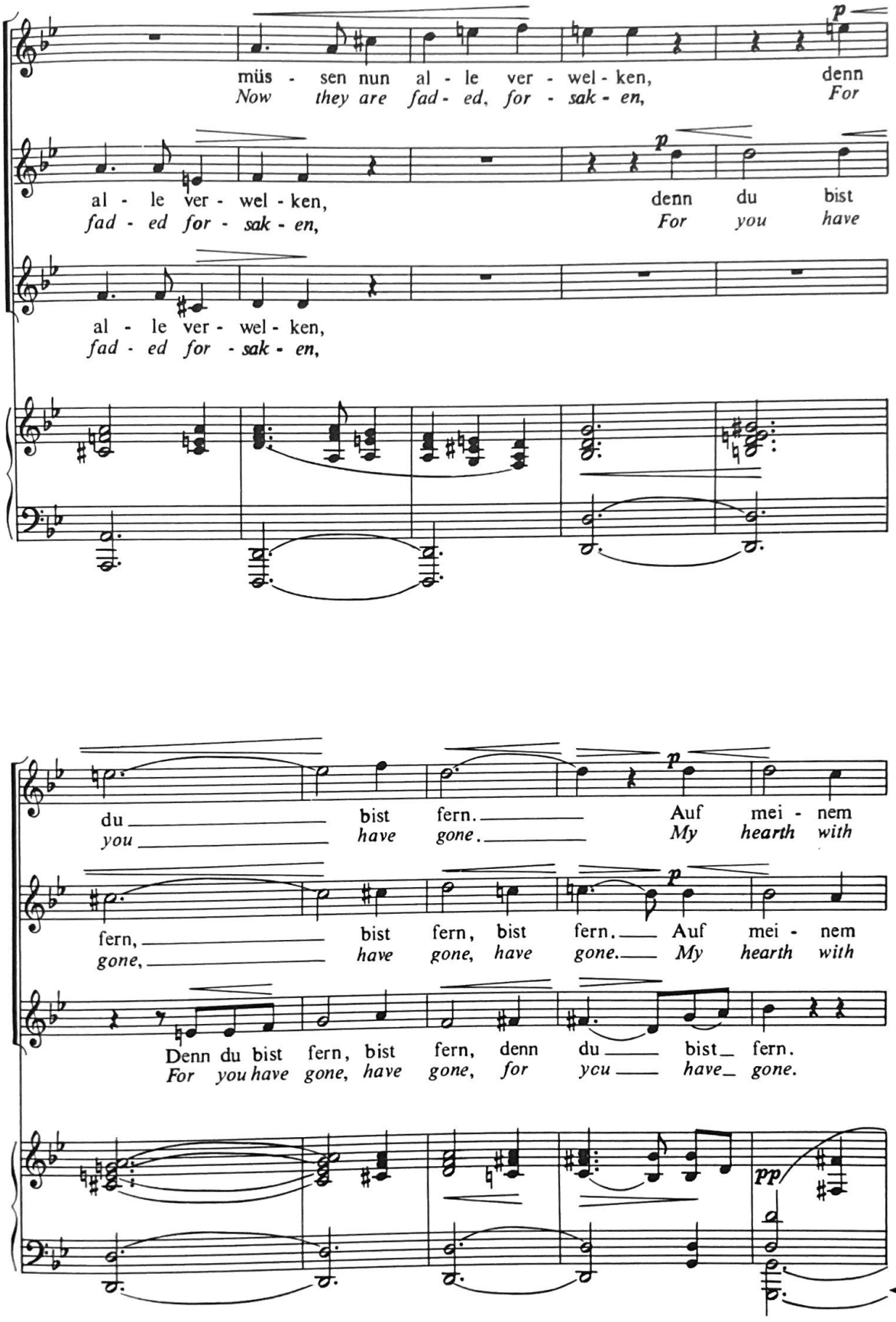
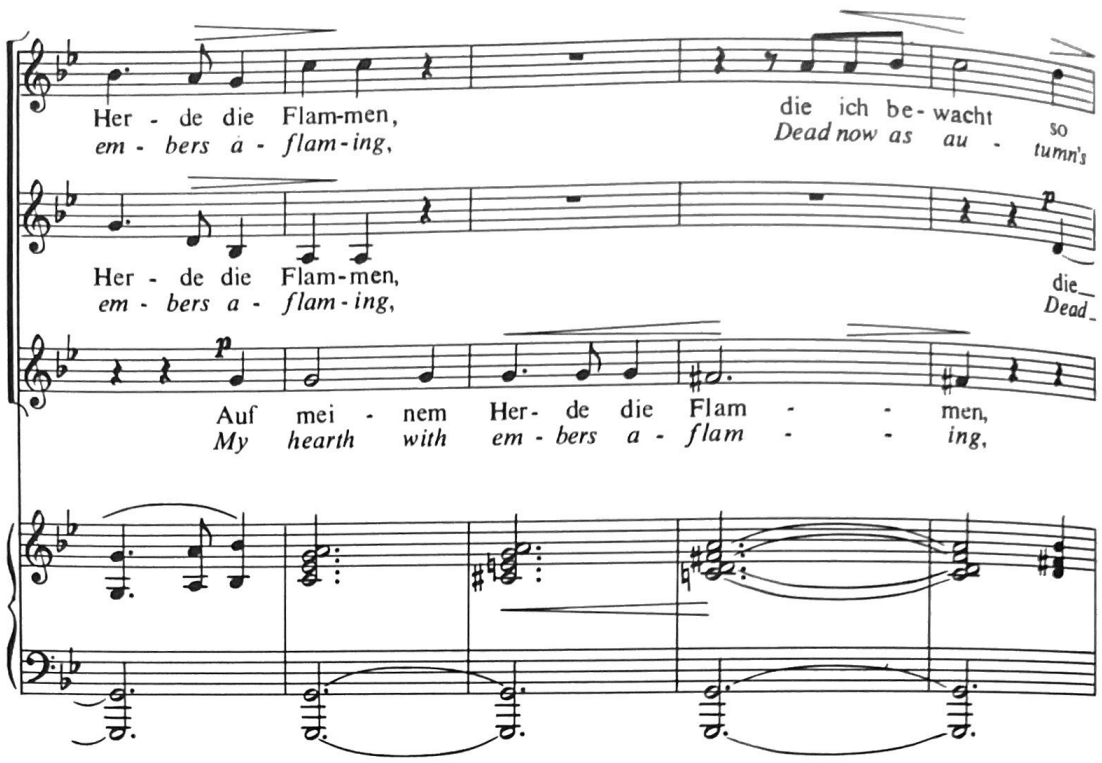
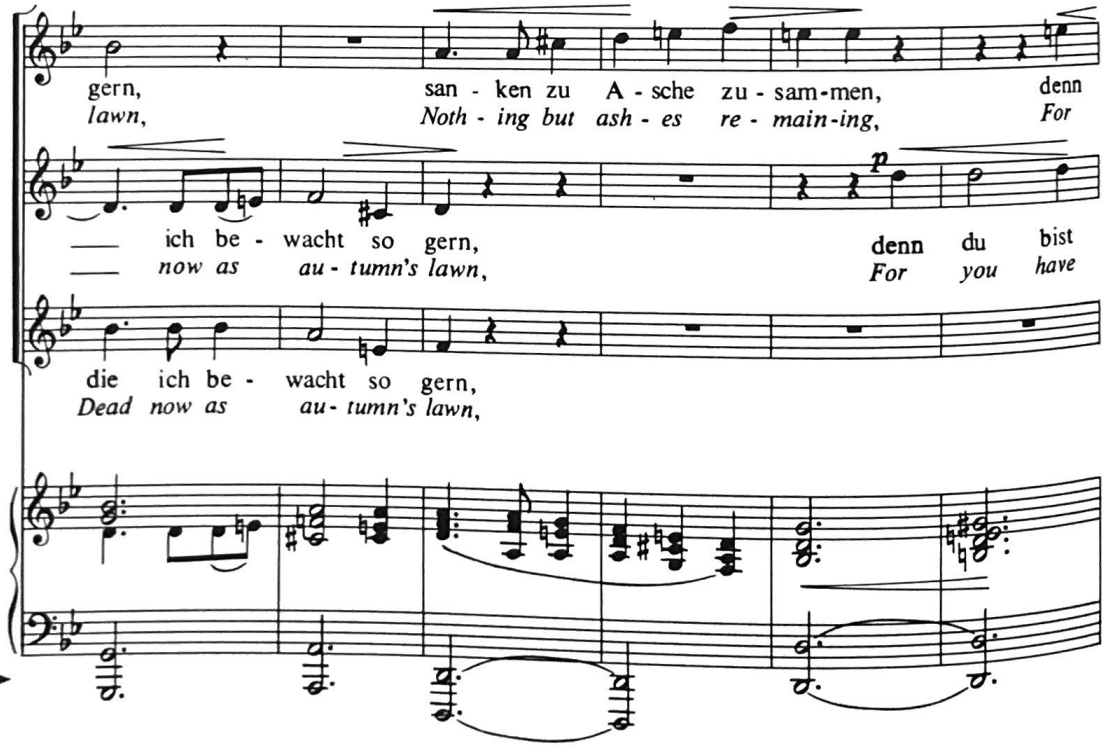
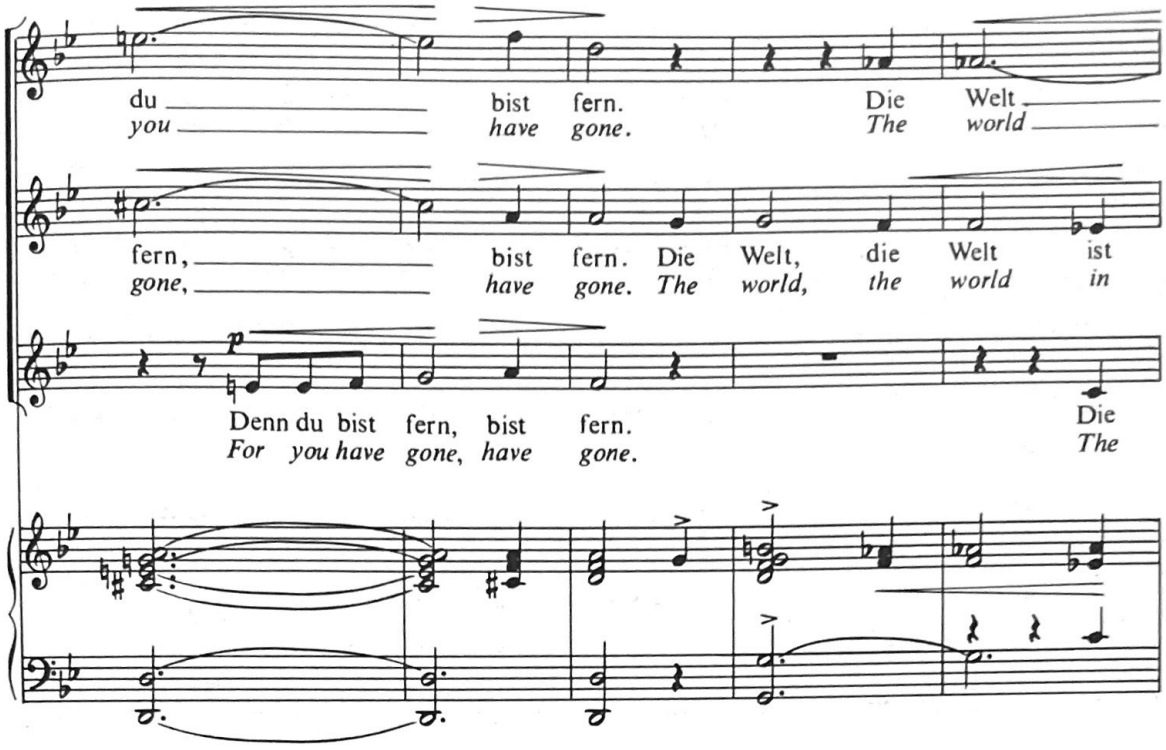
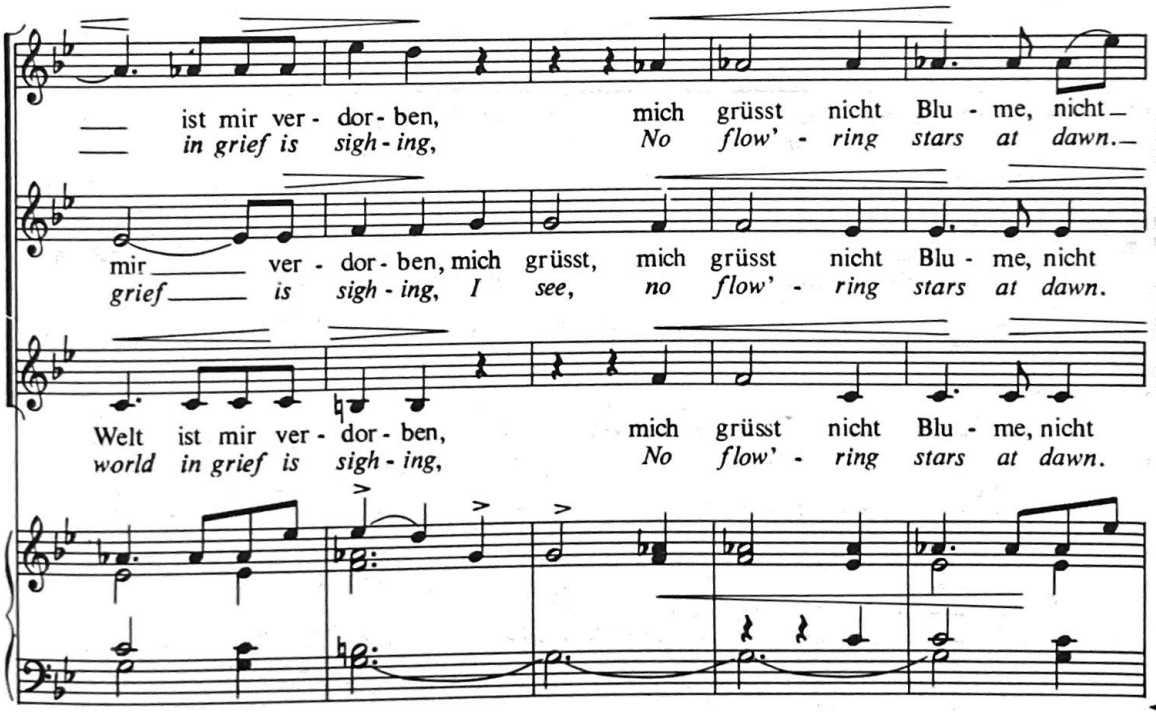
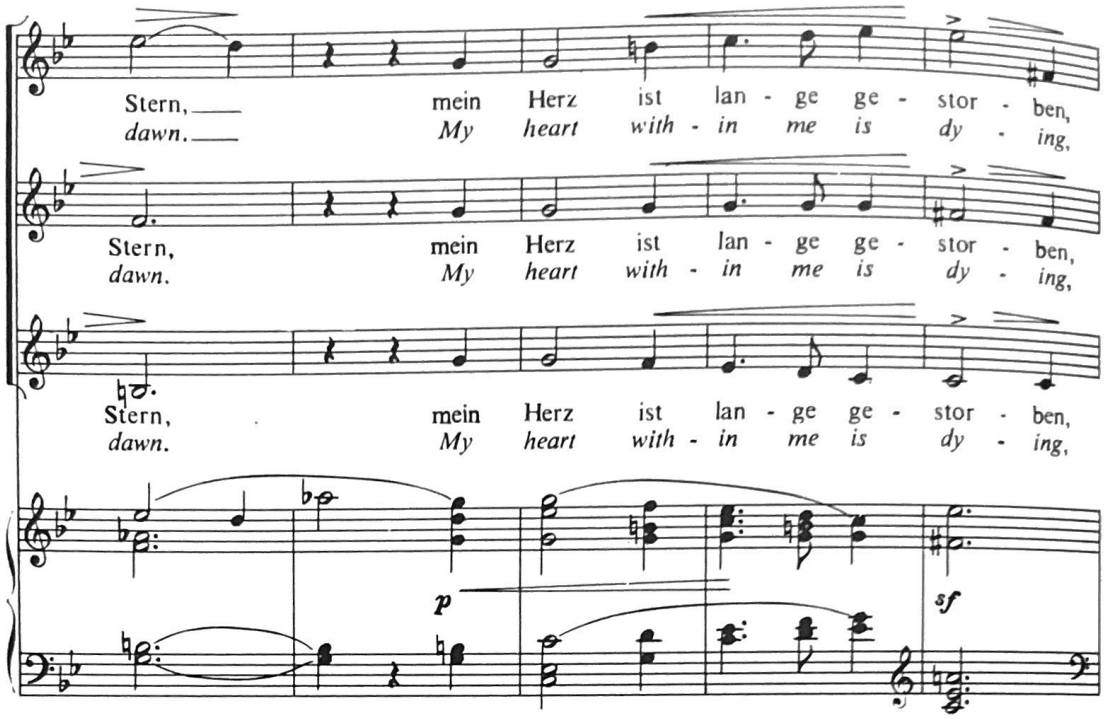

müs - sen nun al - le ver - wel - ken, denn
Now they are fad - ed, for - sak - en, For
al - le ver - wel - ken, denn du bist
fad - ed for - sak - en, For you have
al - le ver - wel - ken,
fad - ed for - sak - en,
du bist fern. Auf mei - nem
you have gone. My hearth with
fern, bist fern, bist fern. Auf mei - nem
gone, have gone, have gone. My hearth with
Denn du bist fern, bist fern, denn du bist fern.
For you have gone, have gone, for you have gone.
p
pp

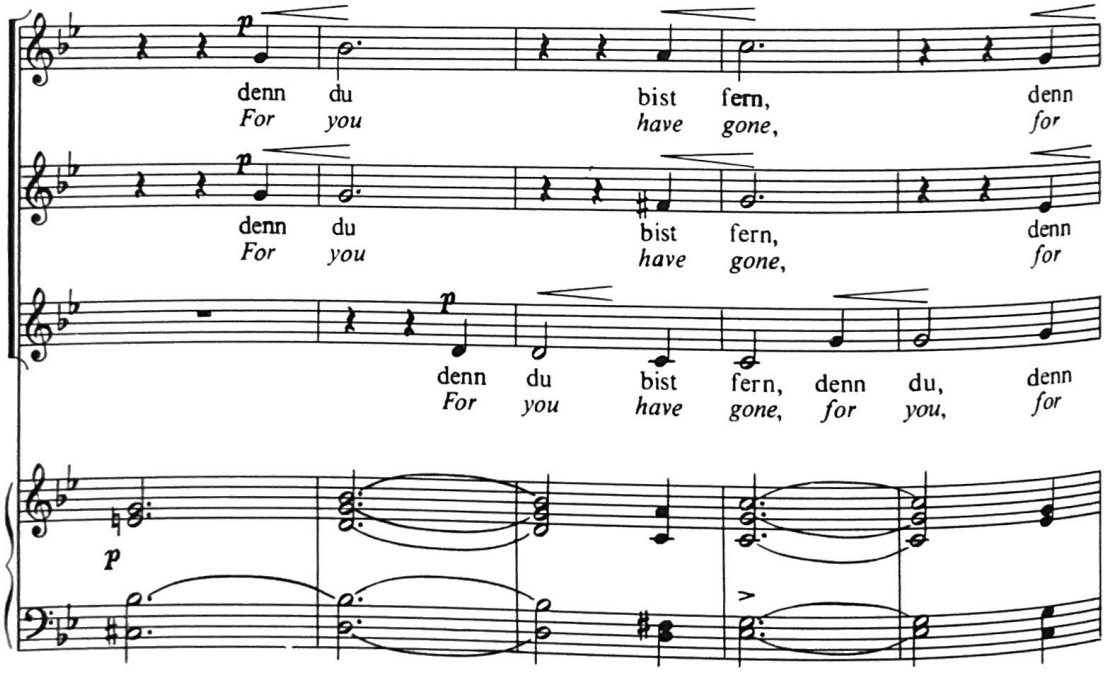
Student Book Page 57

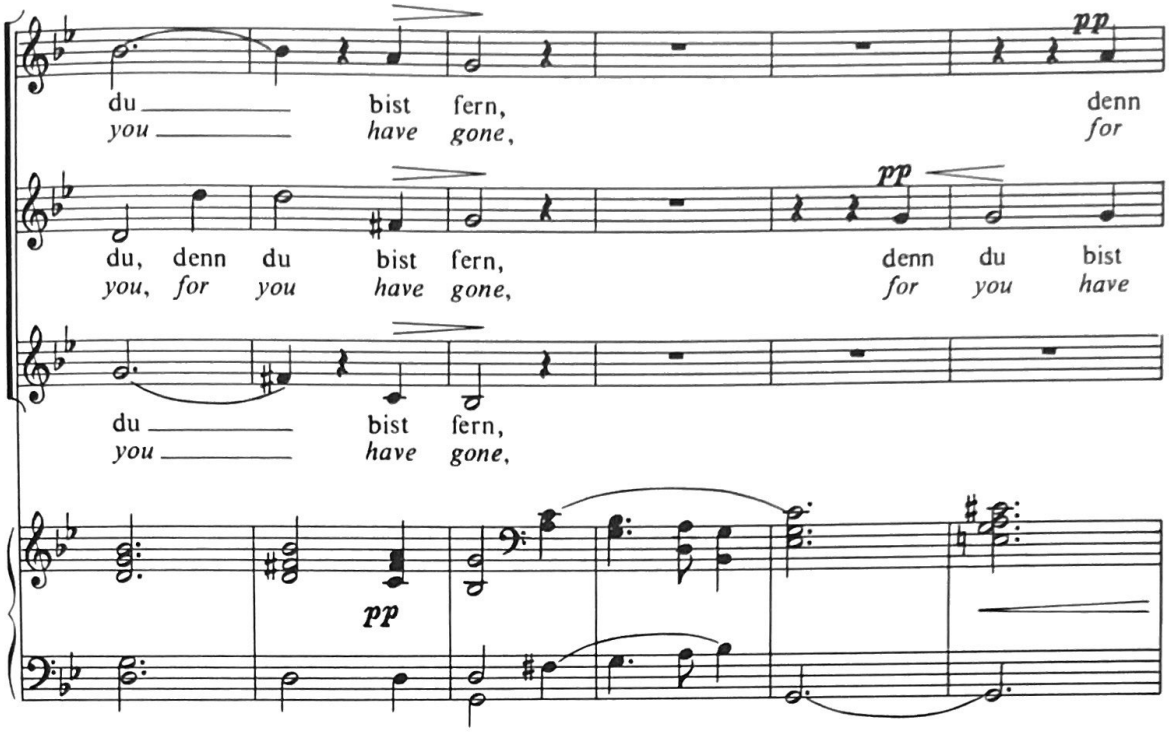
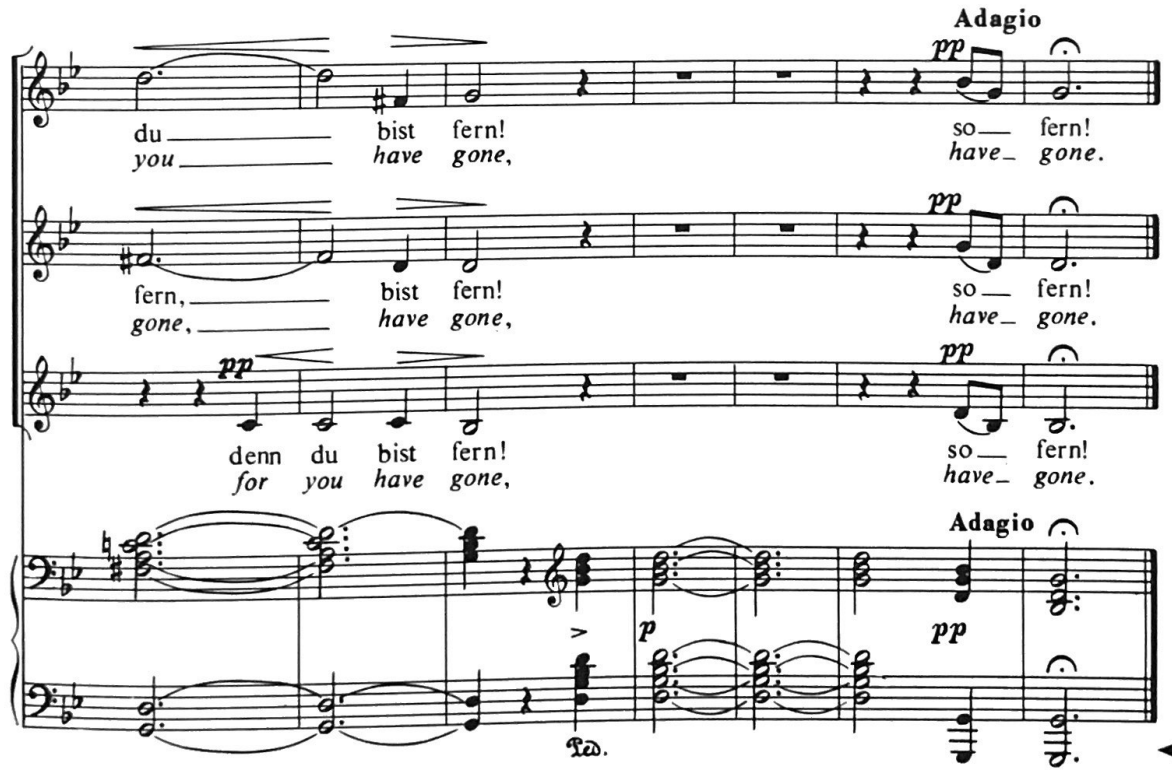

Her - de die Flam-men,
em - bers a - flam-ing,
die ich be - wacht so
Dead now as au - tumn's
Her - de die Flam-men,
em - bers a - flam - ing,
die
Dead
Auf mei - nem Her - de die Flam - - men,
My hearth with em - bers a - flam - - ing,

gern,
lawn,
san - ken zu A - sche zu - sam-men,
Noth - ing but ash - es re - main-ing,
denn
For
ich be - wacht so gern,
now as au - tumn's lawn,
denn du bist
For you have
die ich be - wacht so gern,
Dead now as au - tumn's lawn,

Student Book Page 58

du bist fern. Die Welt
you have gone. The world
fern, bist fern. Die Welt, die Welt ist
gone, have gone. The world, the world in
Denn du bist fern, bist fern.
For you have gone, have gone.
Die
The


ist mir ver - dor - ben, mich grüsst nicht Blu - me, nicht
in grief is sigh - ing, No flow' - ring stars at dawn.
mir ver - dor - ben, mich grüsst, mich grüsst nicht Blu - me, nicht
grief is sigh - ing, I see, no flow' - ring stars at dawn.
Welt ist mir ver - dor - ben, mich grüsst nicht Blu - me, nicht
world in grief is sigh - ing, No flow' - ring stars at dawn.

Student Book Page 59

Stern, mein Herz ist lan - ge ge - stor - ben,
dawn. My heart with - in me is dy - ing,
Stern, mein Herz ist lan - ge ge - stor - ben,
dawn. My heart with - in me is dy - ing,
Stern, mein Herz ist lan - ge ge - stor - ben,
dawn. My heart with - in me is dy - ing,
p
sf



Student Book Page 60



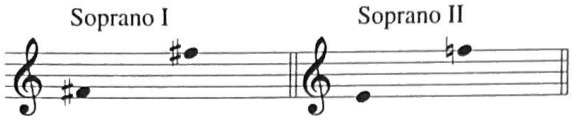
Student Book Page 61

LAUDAMUS TE

Composer: Antonio Vivaldi (1678-1741)
Text: Latin
Voicing: SS (2-Part)
Key: G major

Meter: $\frac{2}{4}$
Form: ABB'
Style: Imitative counterpoint and homophonic

Accompaniment: Keyboard
Programming: Concert, Festival, Honor Choir, Contest

Ranges:

Student Book Page 62

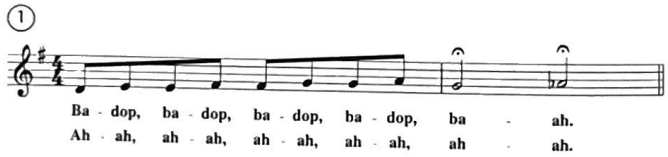
LAUDAMUS TE (from *Gloria*)
Composer: Antonio Vivaldi (ca. 1676-1741), edited by John Leavitt
Text: Liturgical Latin
Voicing: SA

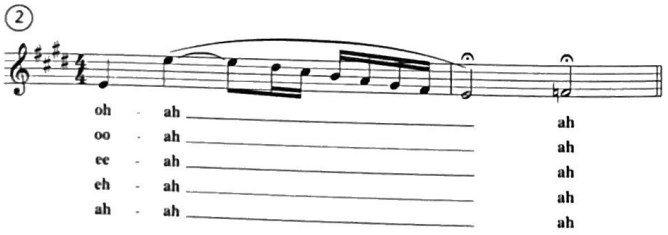
Cultural Context:
The liturgy of the Ordinary of the Roman Catholic mass includes the Kyrie, Gloria, Credo, Sanctus and Agnus Dei. "Laudamus Te" is taken from the second section of the Gloria, called the acclamations. Included in these accalmations are: "laudamus te" – we praise thee; "benedicimus te" – we bless thee; "adoramus te" – we worship (adore) thee; and "glorificamus te" – we glorify thee.

Vivaldi, an Italian composer of the Baroque period, set this text as a treble duet with instrumental accompaniment. Through the use of polyphonic imitation, rhythmic complexity and melismas, he has created a vibrant, exciting work.

Musical Terms:
Allegro mass

Preparation:
- Use these exercises to help develop vocal agility and practice stylistic treatment of the eighth and sixteenth note passages that occur throughout the song.
- In Exercise 1, sing the exercise on "ba-dop." Lift after each word. Sing on "ah" with the same idea of lift.
- Alternate vowel sounds on the first pitch of Exercise 2, if you wish.
- Move both exercises up and down by half steps.





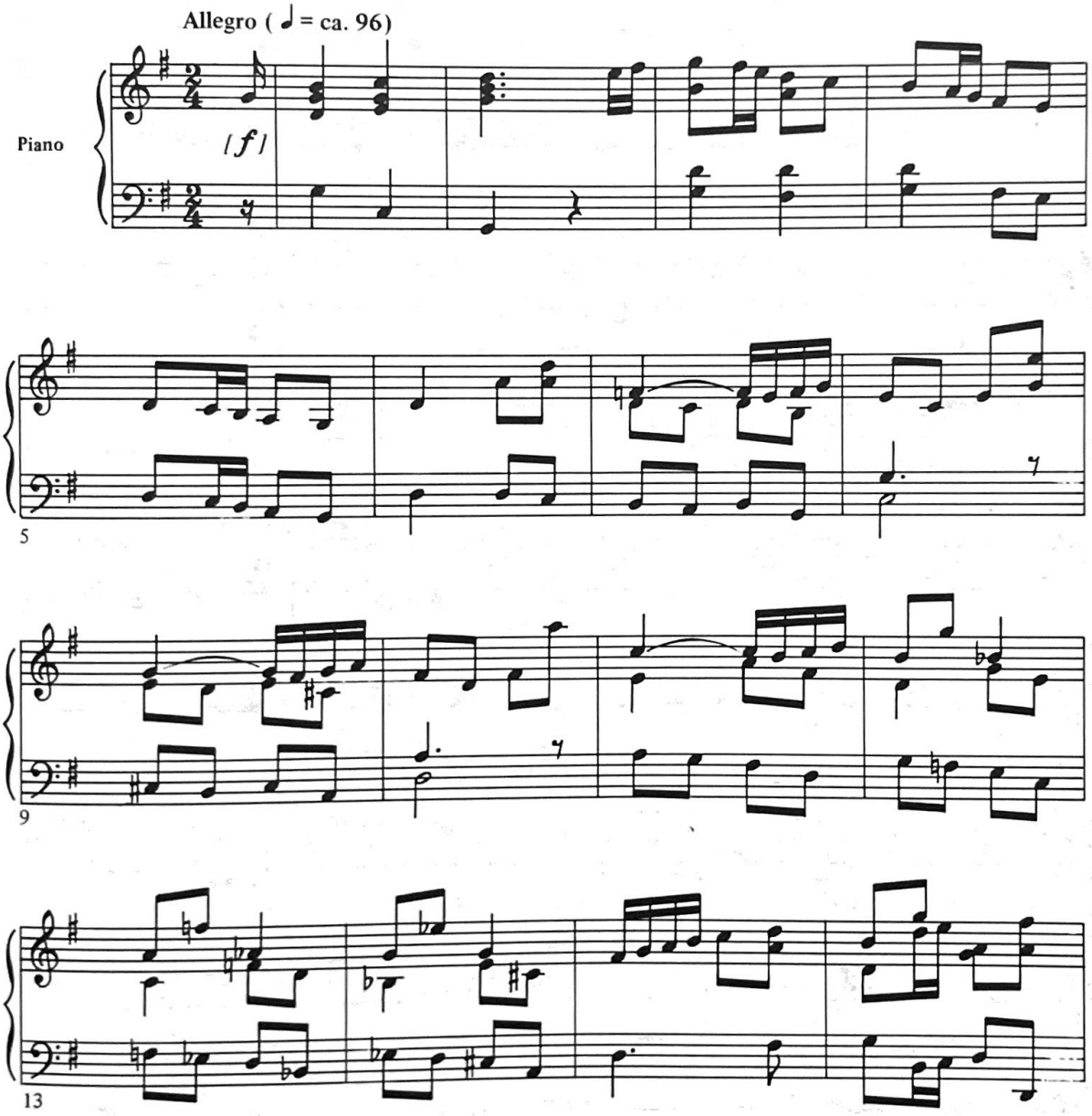
Evaluation:
- Practice Exercise 1 above until you can achieve the same idea of lift between the eighth note patterns when using the word "ba-dop" and the vowel "ah."
- Evaluate how well the choir is able to transfer this skill to the music (mm. 29-36) by having one half of the choir sing while the other half listens. Is the textual lift evident in the performance?

Laudamus te

(From GLORIA)

For SA and Keyboard

Edited by JOHN LEAVITT

ANTONIO VIVALDI (ca. 1676-1741)

Student Book Page 63

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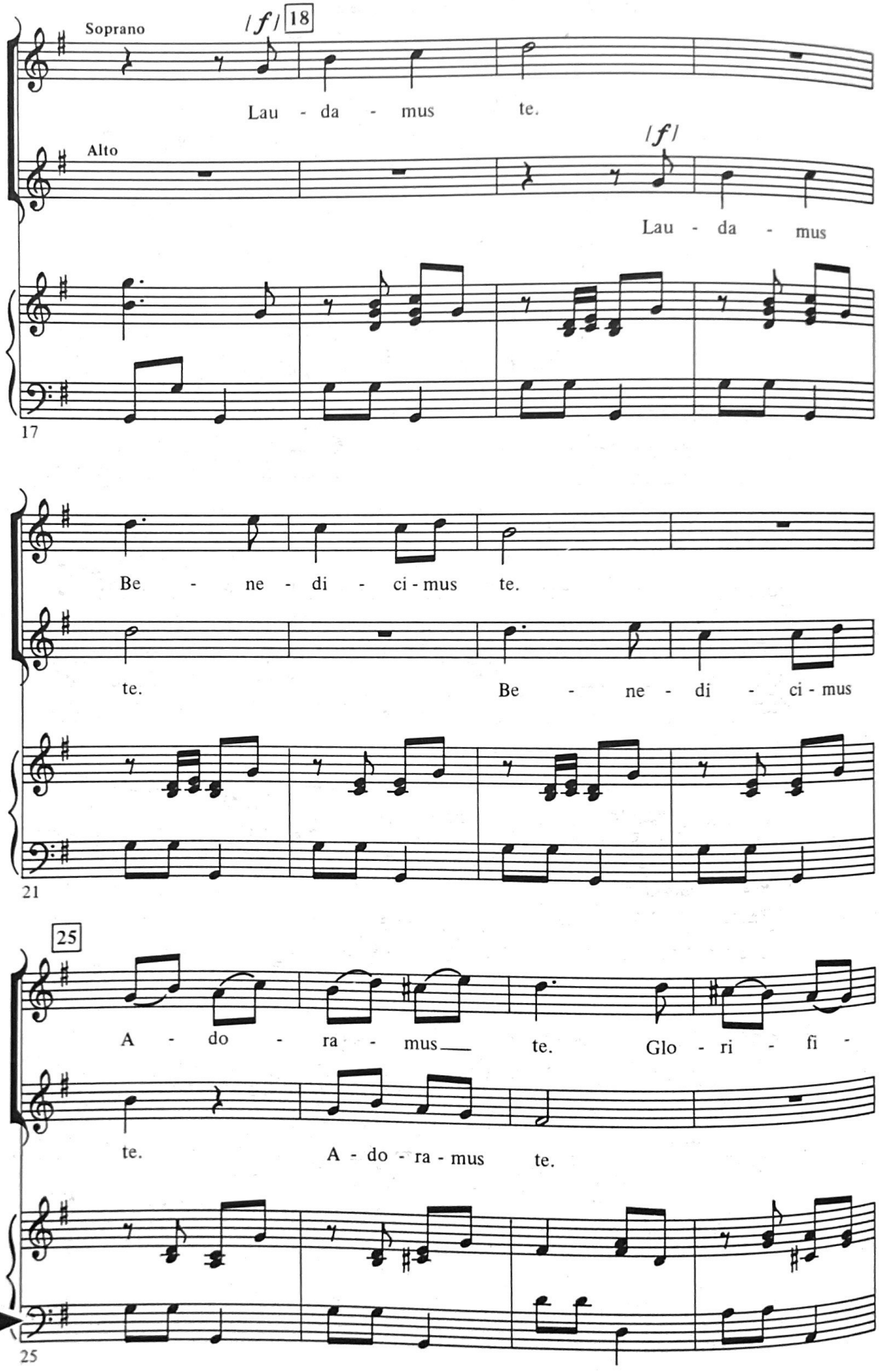
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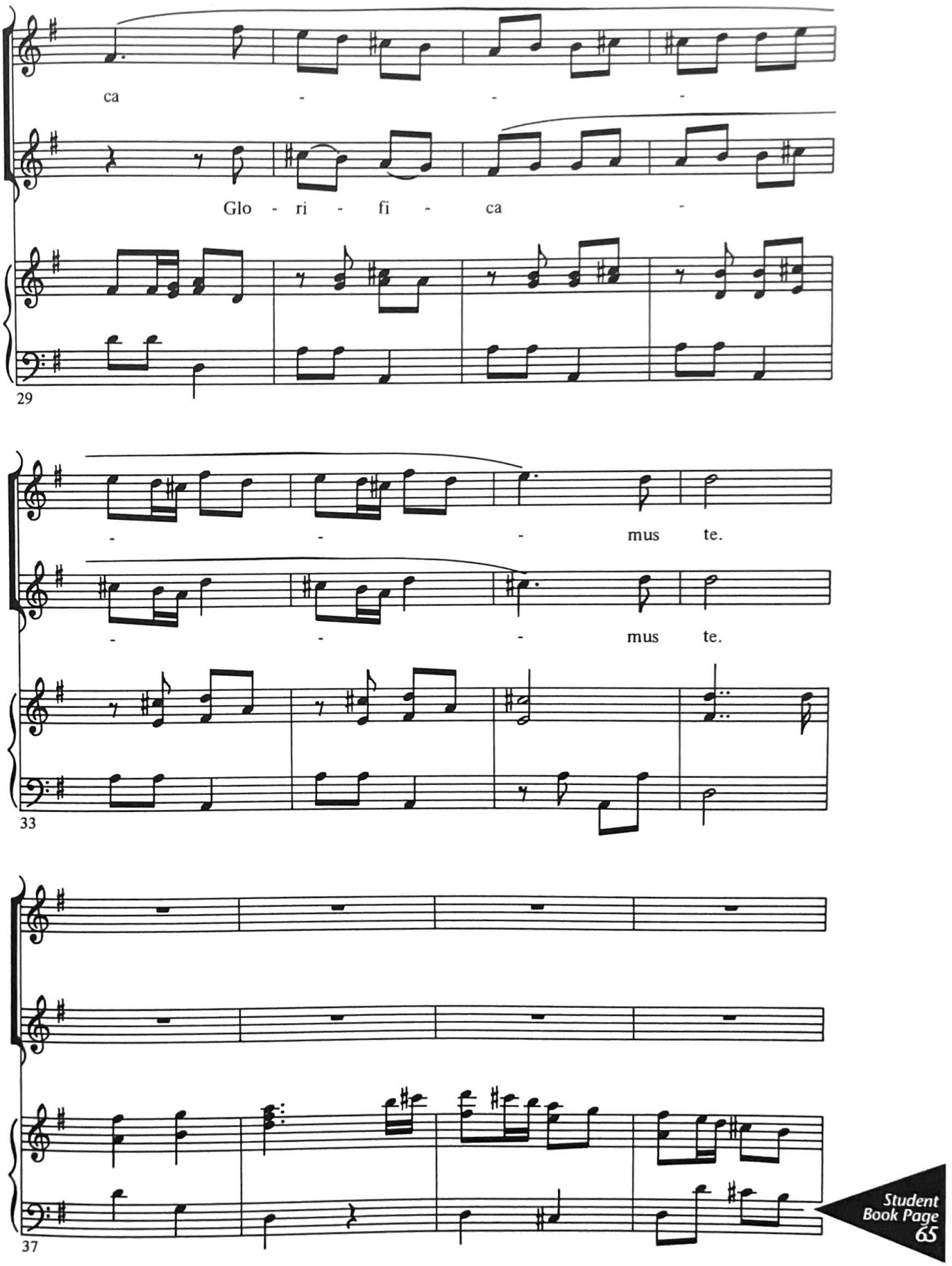

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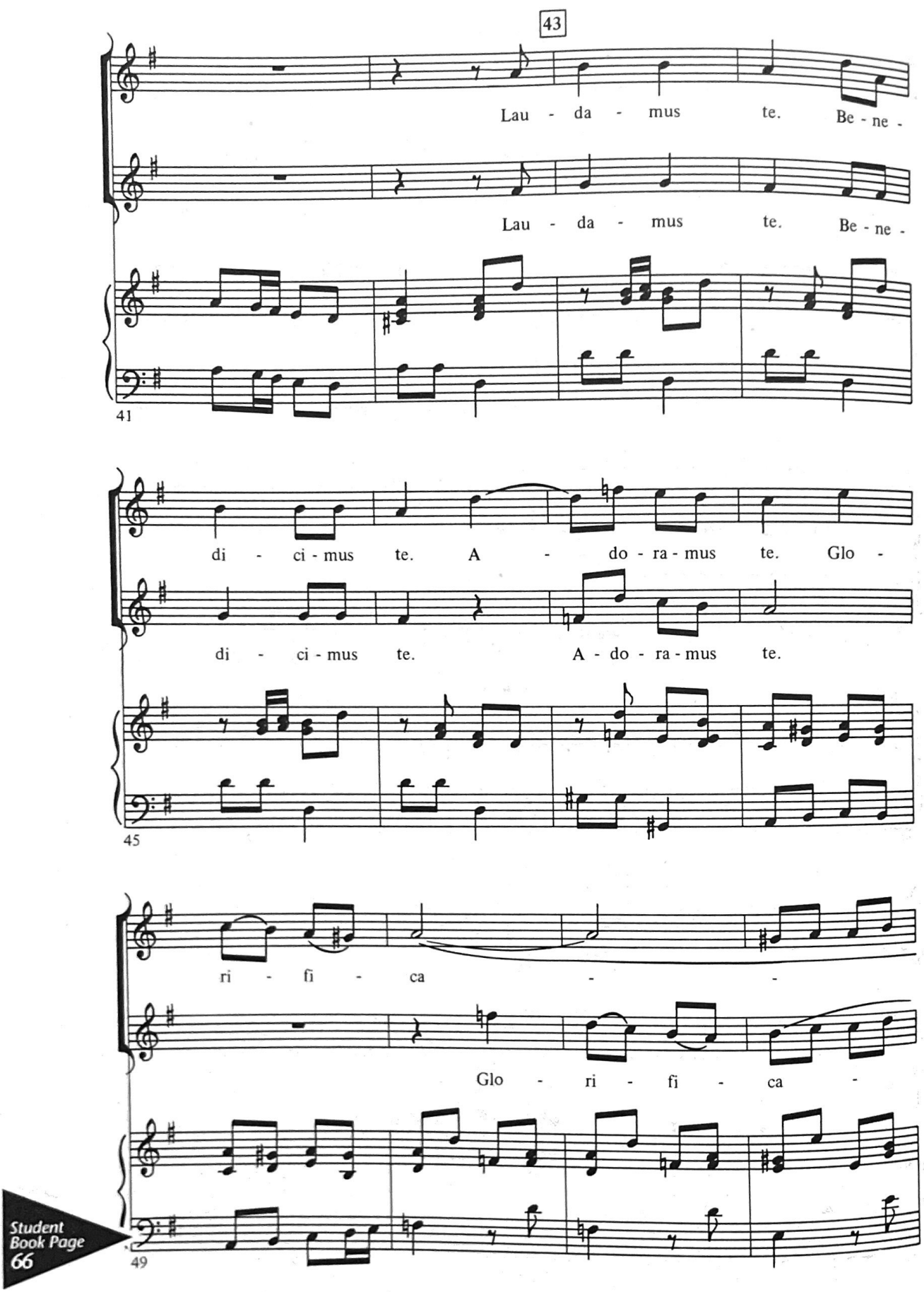
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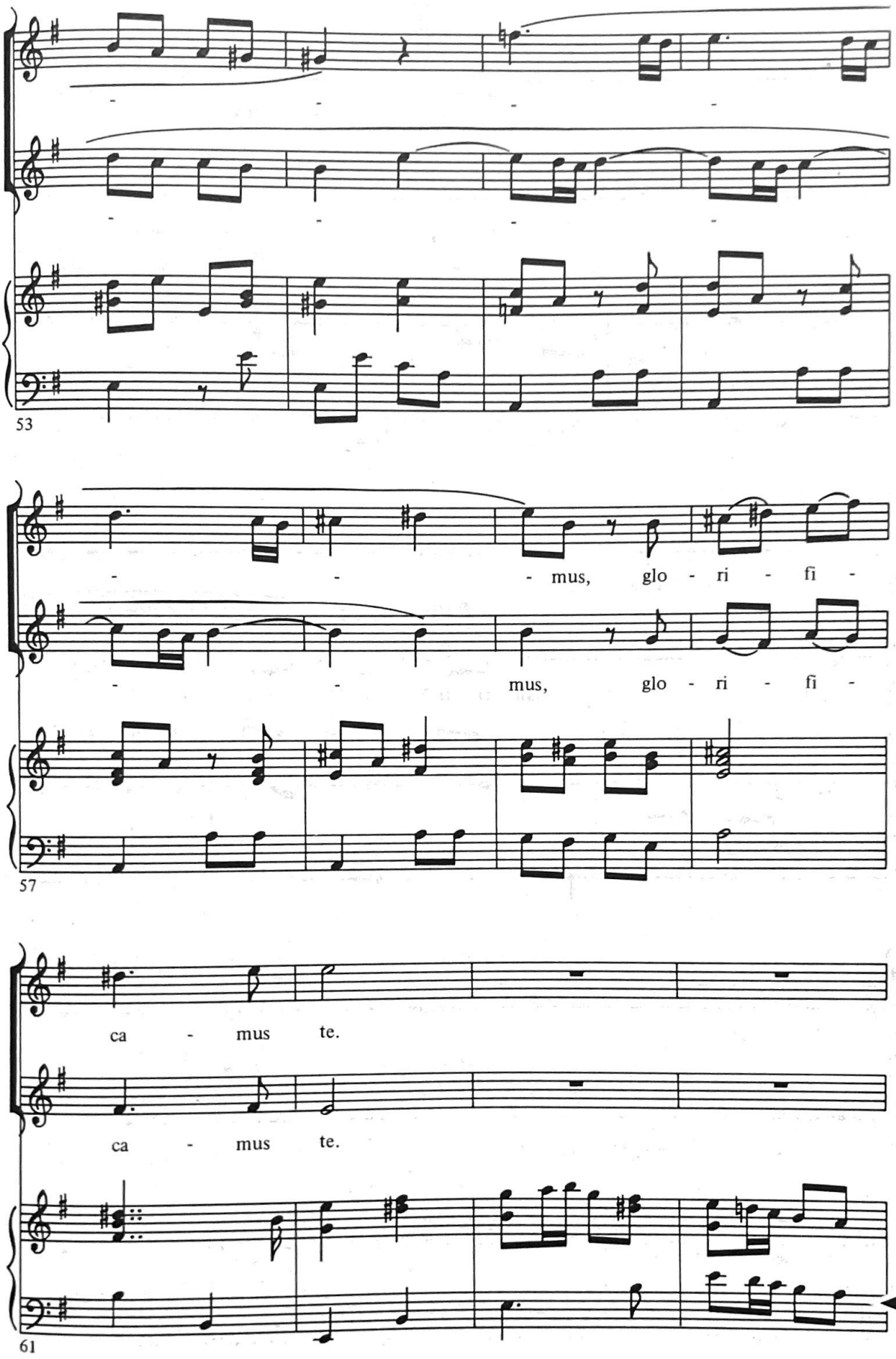
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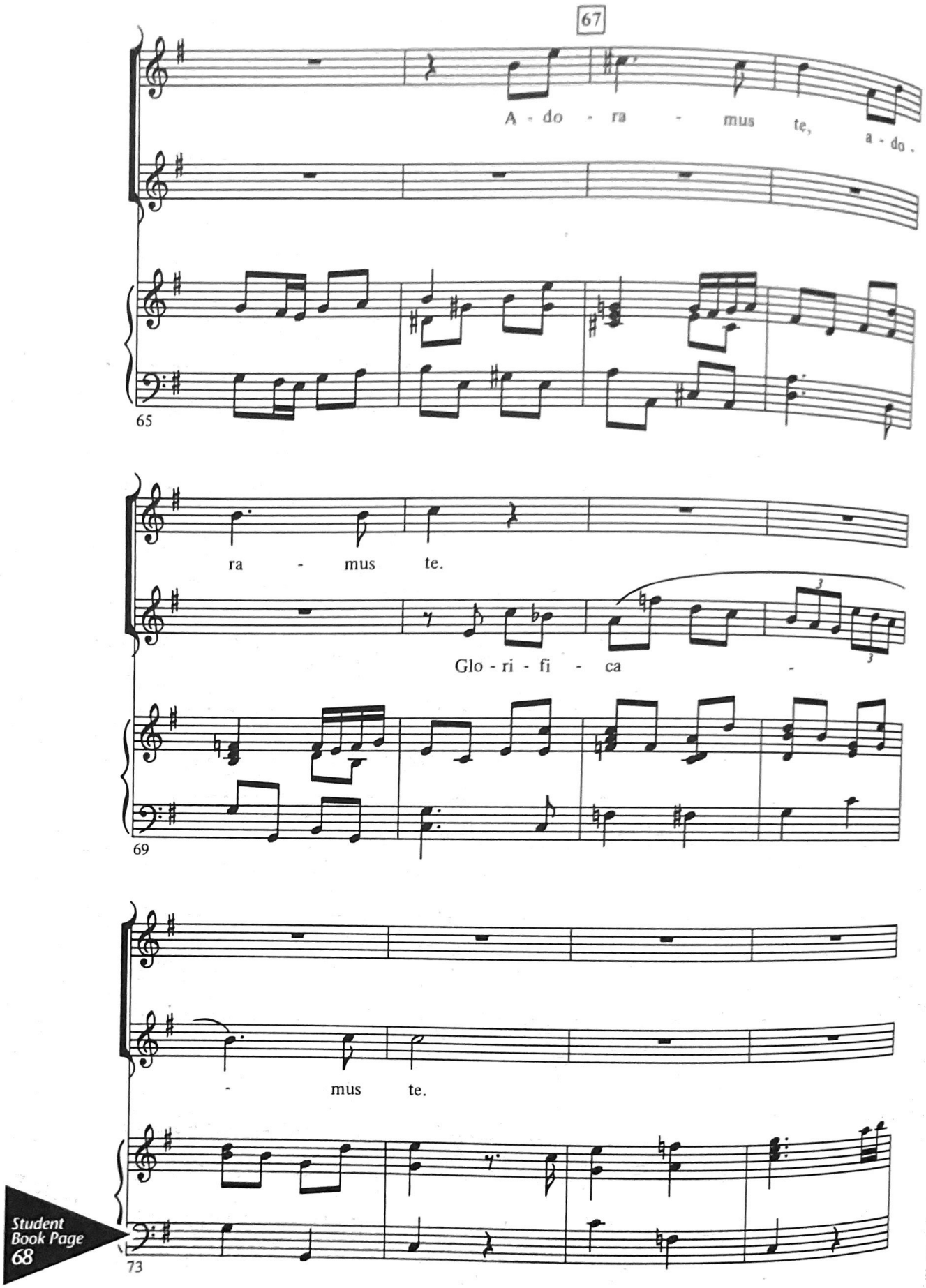
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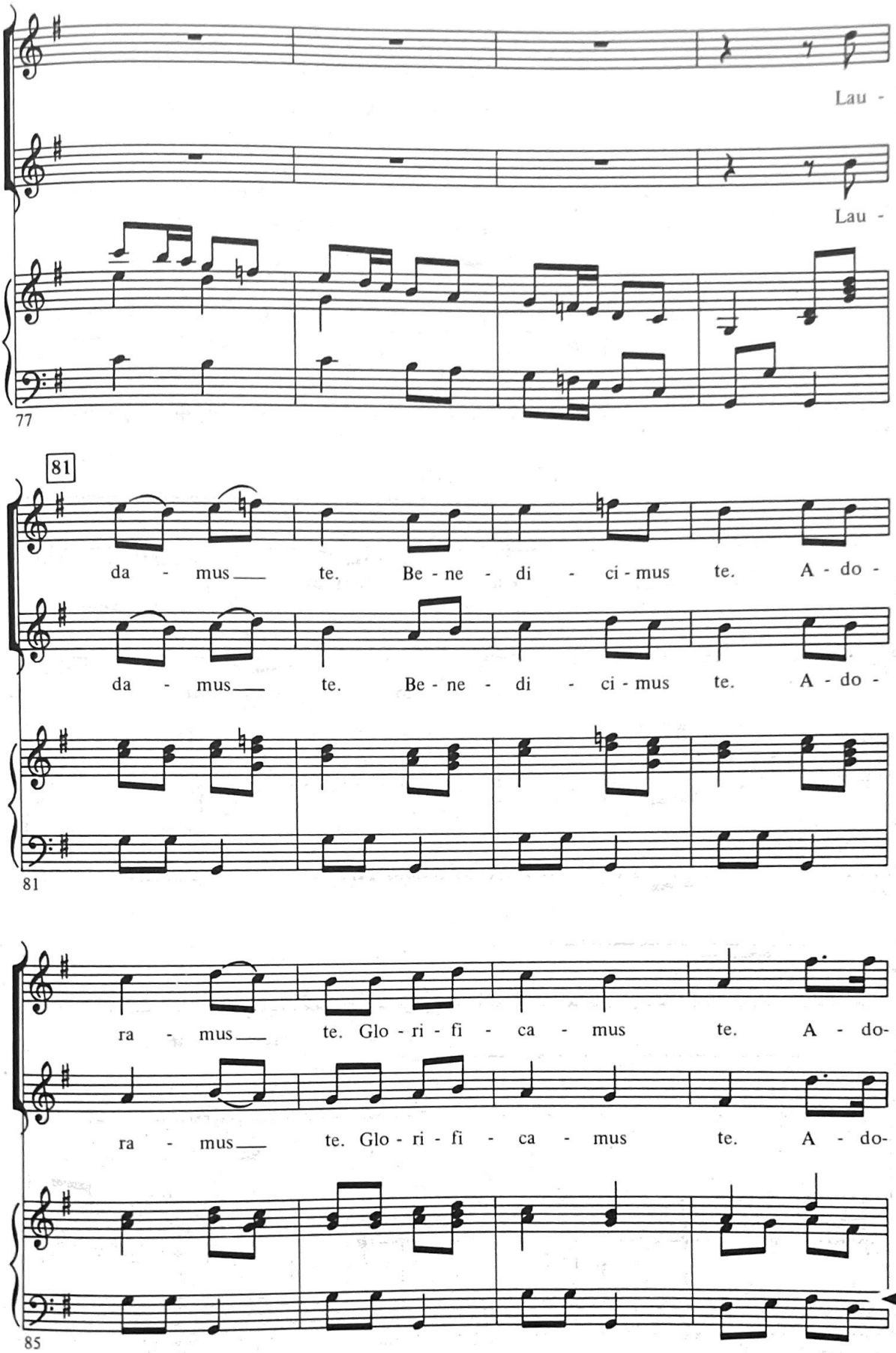
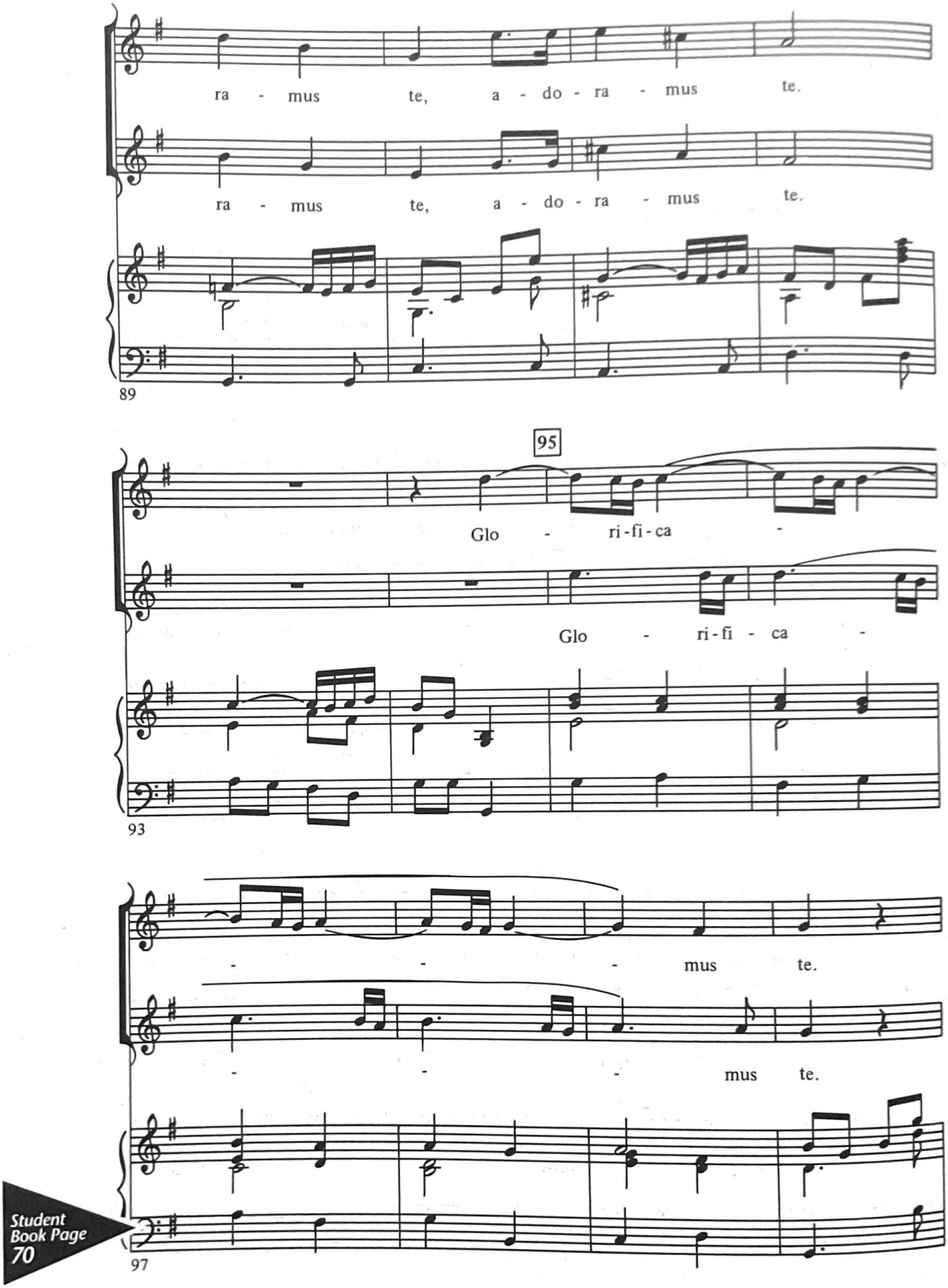

Lau -
Lau -
77
81
da - mus___ te. Be - ne - di - ci - mus te. A - do -
da - mus___ te. Be - ne - di - ci - mus te. A - do -
81
ra - mus___ te. Glo - ri - fi - ca - mus te. A - do-
ra - mus___ te. Glo - ri - fi - ca - mus te. A - do-
85

Student Book Page 69

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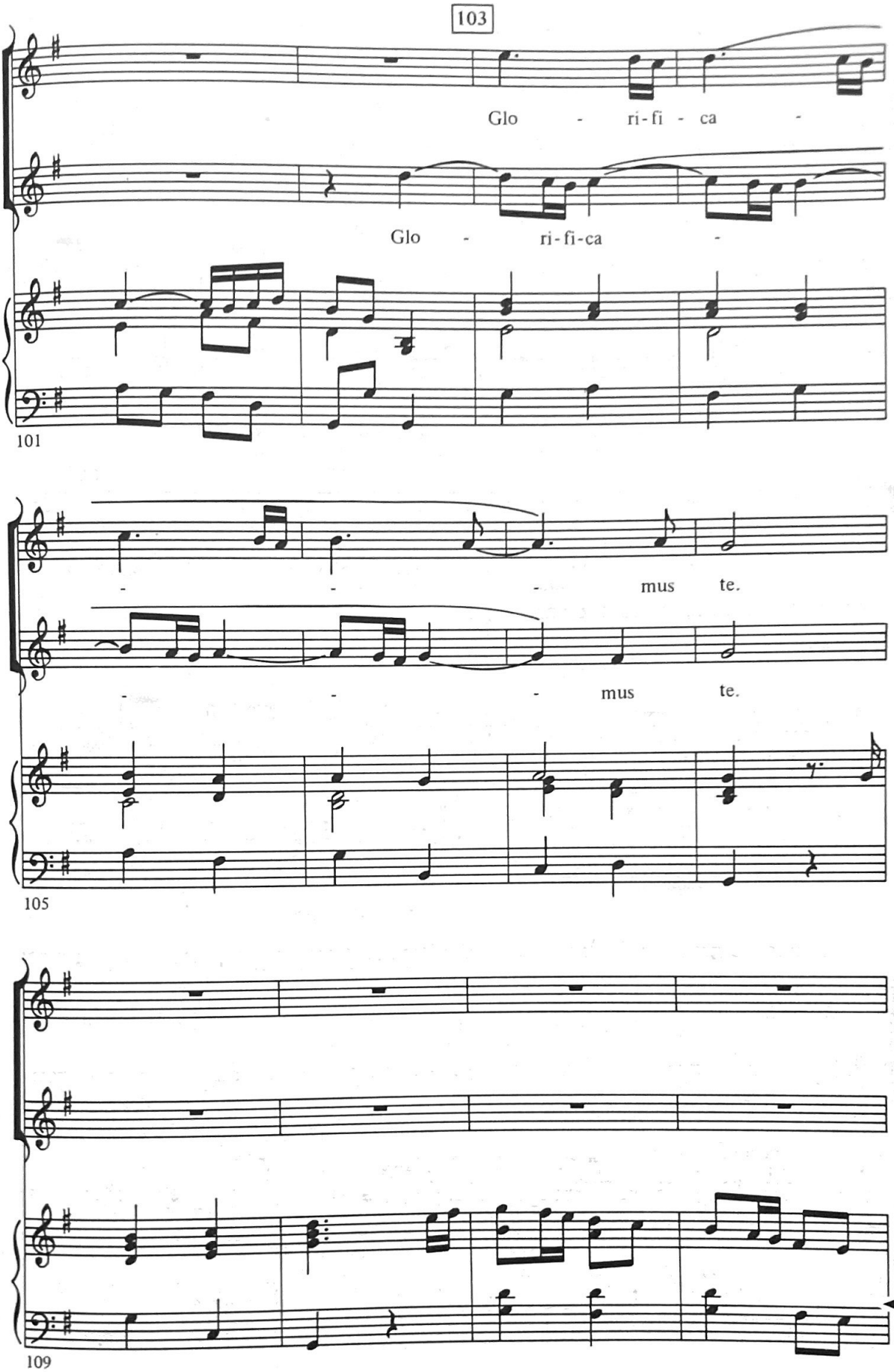
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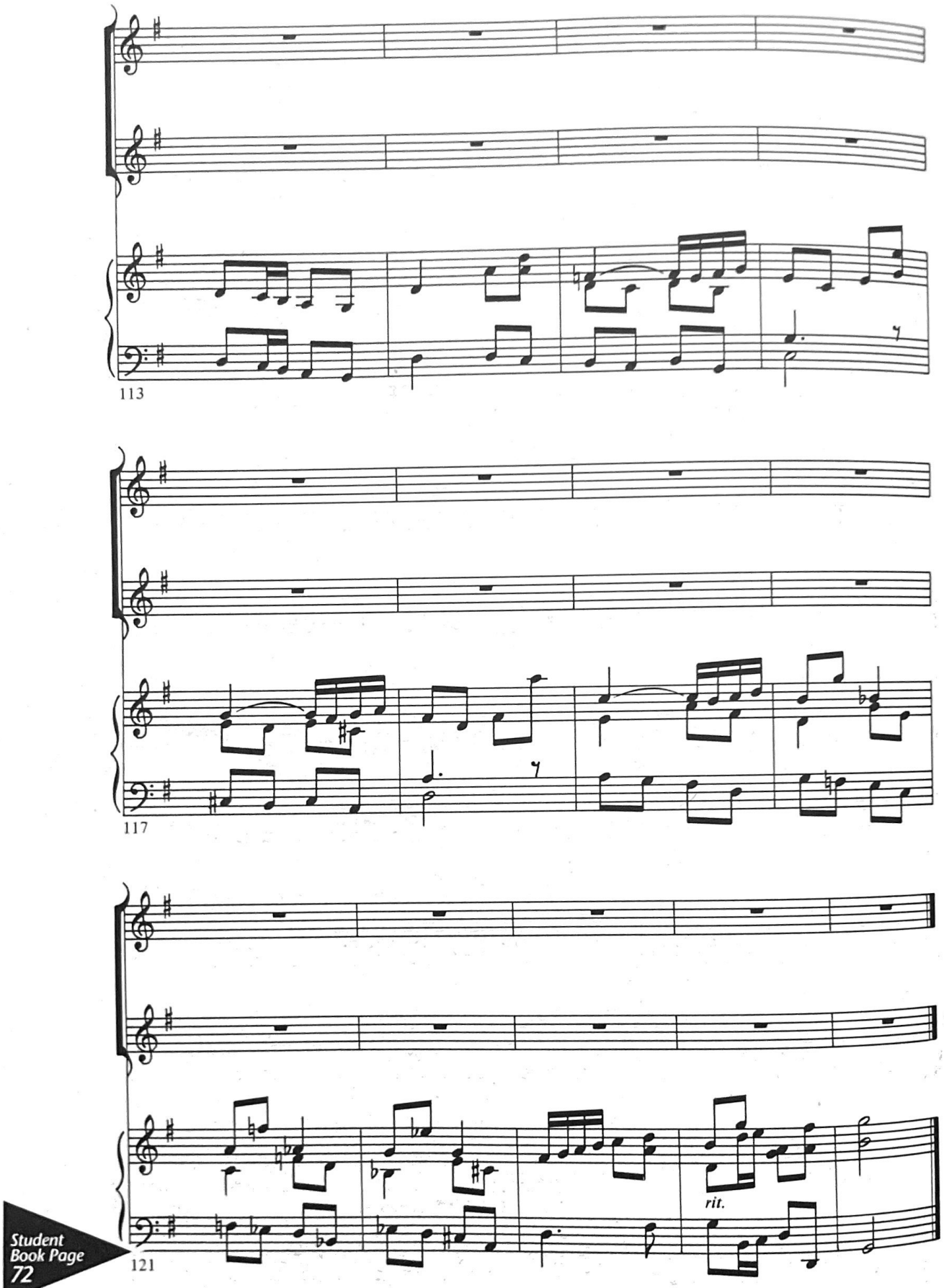
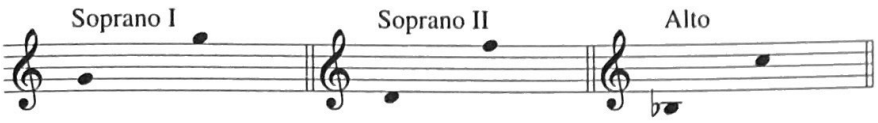

Student Book Page 72

LAUDATE PUERI DOMINUM

Composer: Felix Mendelssohn (1809-1847), edited by Maynard Klein
Text: Psalm 113; 1,2
Voicing: SSA

Key: B♭ major, C minor, G minor, B♭ major
Meter: Common time
Form: through composed motet
Style: expressive Romantic

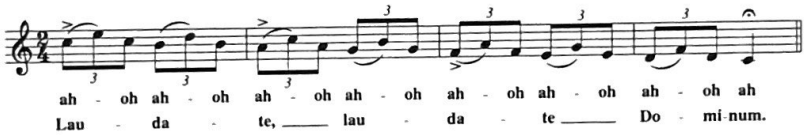
Accompaniment: organ or piano
Programming: Concert, contest or festival.

Ranges:

Student Book Page 73

LAUDATE PUERI DOMINUM (YE SONS OF ISRAEL PRAISE THE LORD) (Op. 39, No. 2)
Composer: Felix Mendelssohn-Bartholdy (1809-1847), edited by Maynard Klein
Text: Psalm 113: 1-2, English Text by Maynard Klein
Voicing: SSA

Cultural Context:
This piece is from a collection, *Three Motets*, written in 1830 when Felix Mendelssohn was only 21 years old. Mendelssohn has been called the principal architect of 19th century music. One characteristic of Romantic Period music is the depiction of intense emotion through music, which can be found in this work through the interweaving of the long expressive vocal lines.

Musical Terms:
Moderato motet Romantic Period

Preparation:
Use this exercise to develop breath support and a flowing phrase. Use both sustained and alternating vowels. Sing on one breath as you move through different ranges of the voice.

Pronunciation Guide:

Latin: *Laudate pueri Dominum,*
Pronunciation: lah(oo)-DAH-teh poo-EH-r̃ee DAW-mee-noom

Laudate nomen Domini,
lah(oo)-DAH-teh NAW-mehn DAW-mee-nee

Sit nomen Domini benedictum,
seet NAW-mehn DAW-mee-nee beh-neh-DEEK-toom

Ex hoc nunc et usque in saecula.
ehks hawk noonk eht OOS-qheh een SEH-koo-lah

* r̃ = flipped or rolled r.

Translation: O praise the Lord, ye children, praise the name of the Lord. Blessed be the name of the Lord from hence forth now and for ever.

Evaluation:
- Divide into sections and listen to each other perform the exercise above. Is the intensity of the line constant throughout the exercise?
- Identify a long vocal phrase in "Laudate pueri Dominum." Sing the phrase on a neutral syllable utilizing the concept of a flowing line developed in the Preparation exercise. Evaluate how well the choir is able to sing long flowing phrases with full breath support.

73

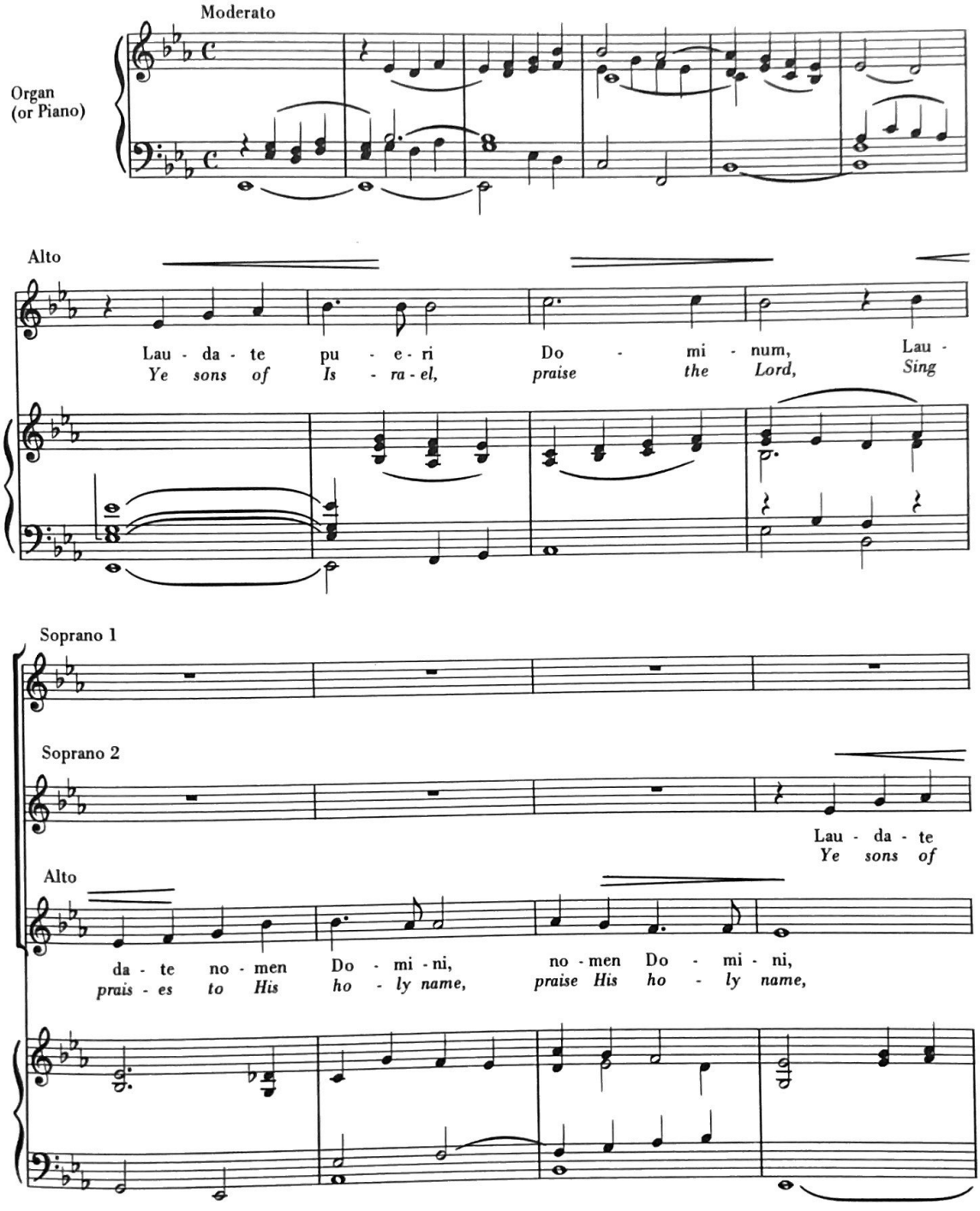
(Answers to Student Page)
Other melismatic passages occur in Soprano II, mm. 28-37 and Soprano I mm. 26-29.

Laudate pueri Dominum

(Ye Sons of Israel Praise the Lord)

For SSA and Organ (or Piano)

Psalm 113:1-2
English Text by MAYNARD KLEIN

FELIX MENDELSSOHN-BARTHOLDY (1809-1847)
Edited by MAYNARD KLEIN

Moderato
Organ
(or Piano)
Alto
Lau - da - te pu - e - ri Do - mi - num, Lau -
Ye sons of Is - ra - el, praise the Lord, Sing
Soprano 1
Soprano 2
Lau - da - te
Ye sons of
Alto
da - te no - men Do - mi - ni, no - men Do - mi - ni,
prais - es to His ho - ly name, praise His ho - ly name,

Student Book Page 74

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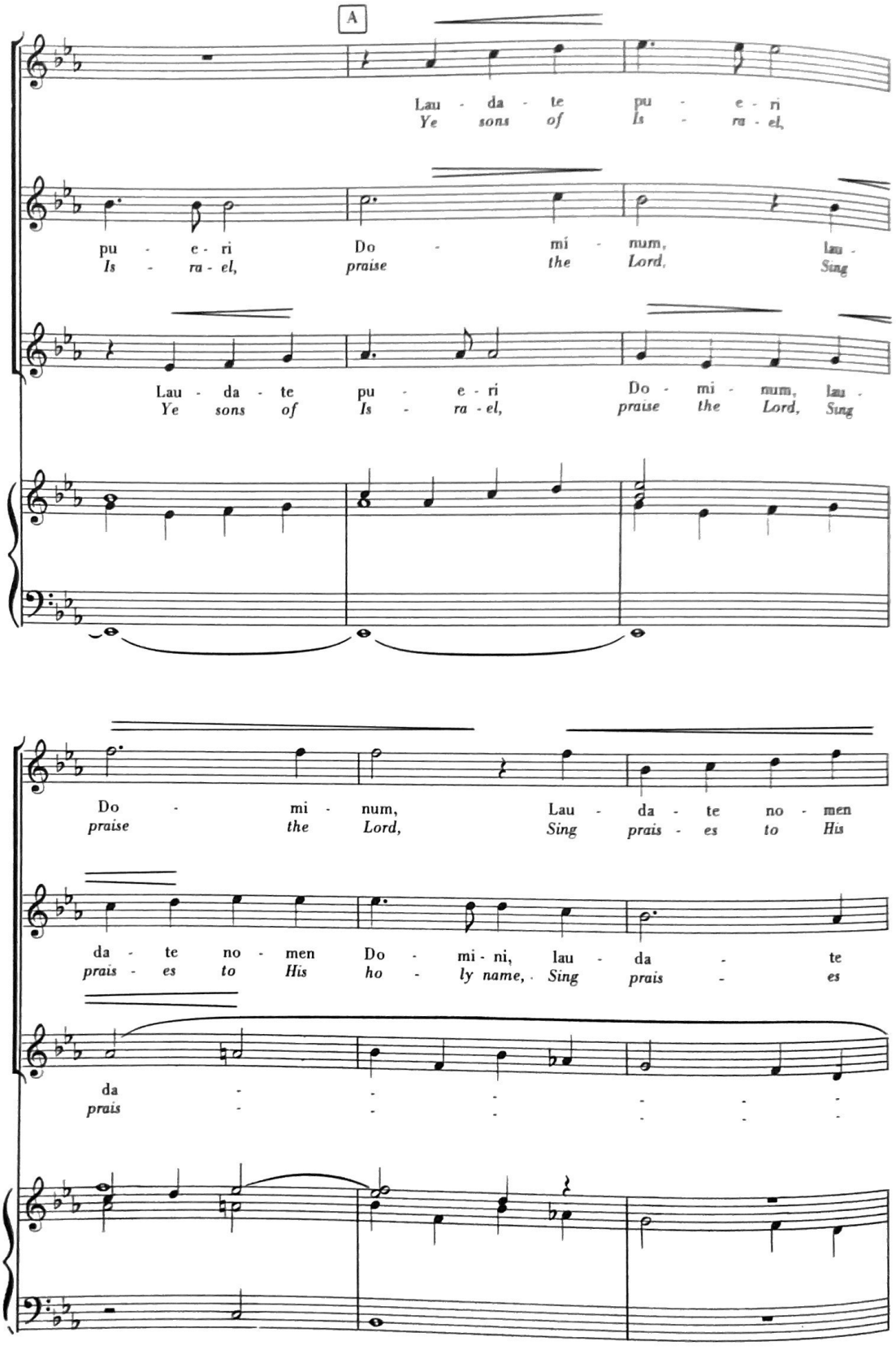
A
Lau - da - te pu - e - ri
Ye sons of Is - ra - el,
pu - e - ri Do - mi - num, lau -
Is - ra - el, praise the Lord, Sing
Lau - da - te pu - e - ri Do - mi - num, lau -
Ye sons of Is - ra - el, praise the Lord, Sing
Do - mi - num, Lau - da - te no - men
praise the Lord, Sing prais - es to His
da - te no - men Do - mi - ni, lau - da - te
prais - es to His ho - ly name, Sing prais - es
da - - - - - -
prais - - - - - -

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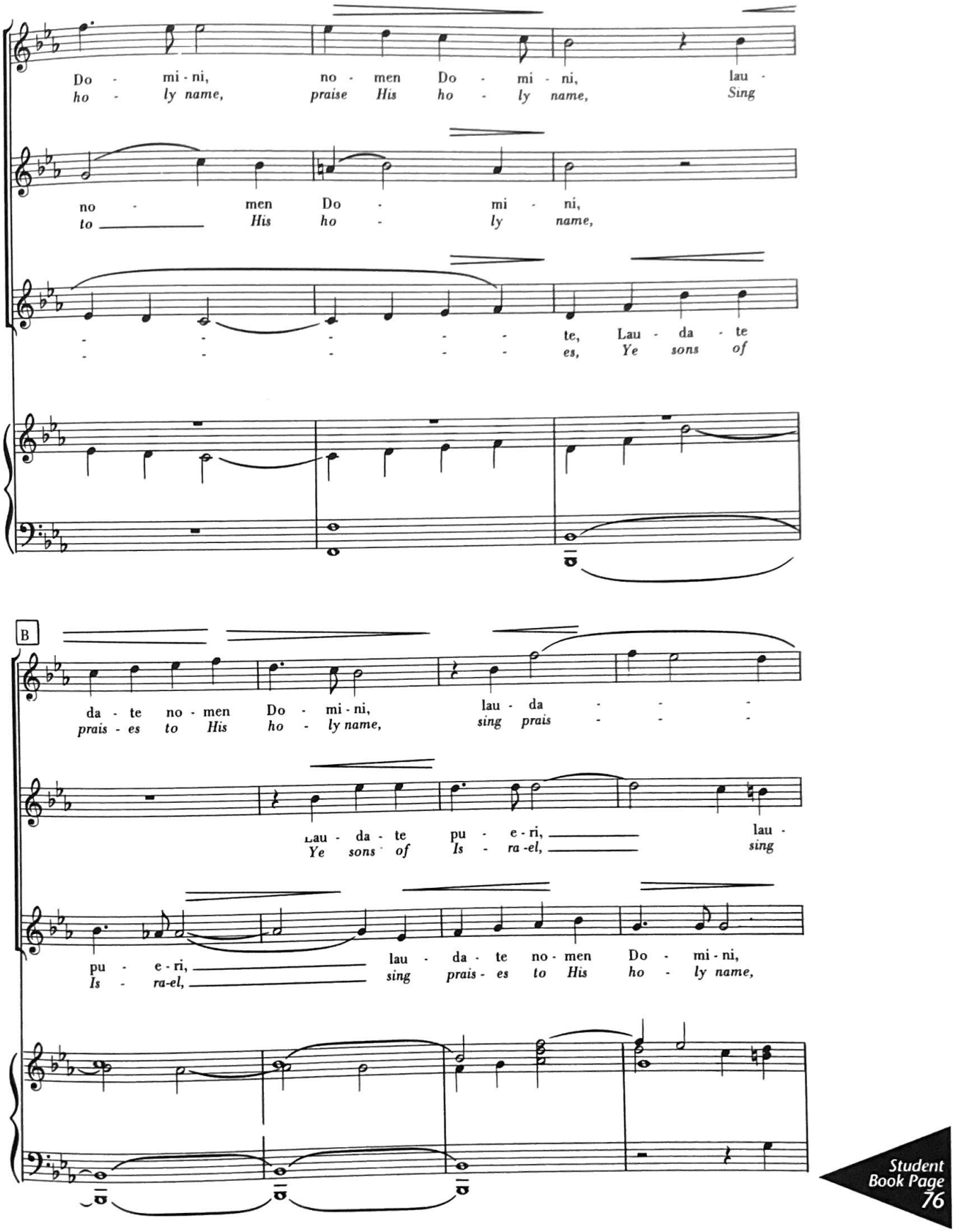
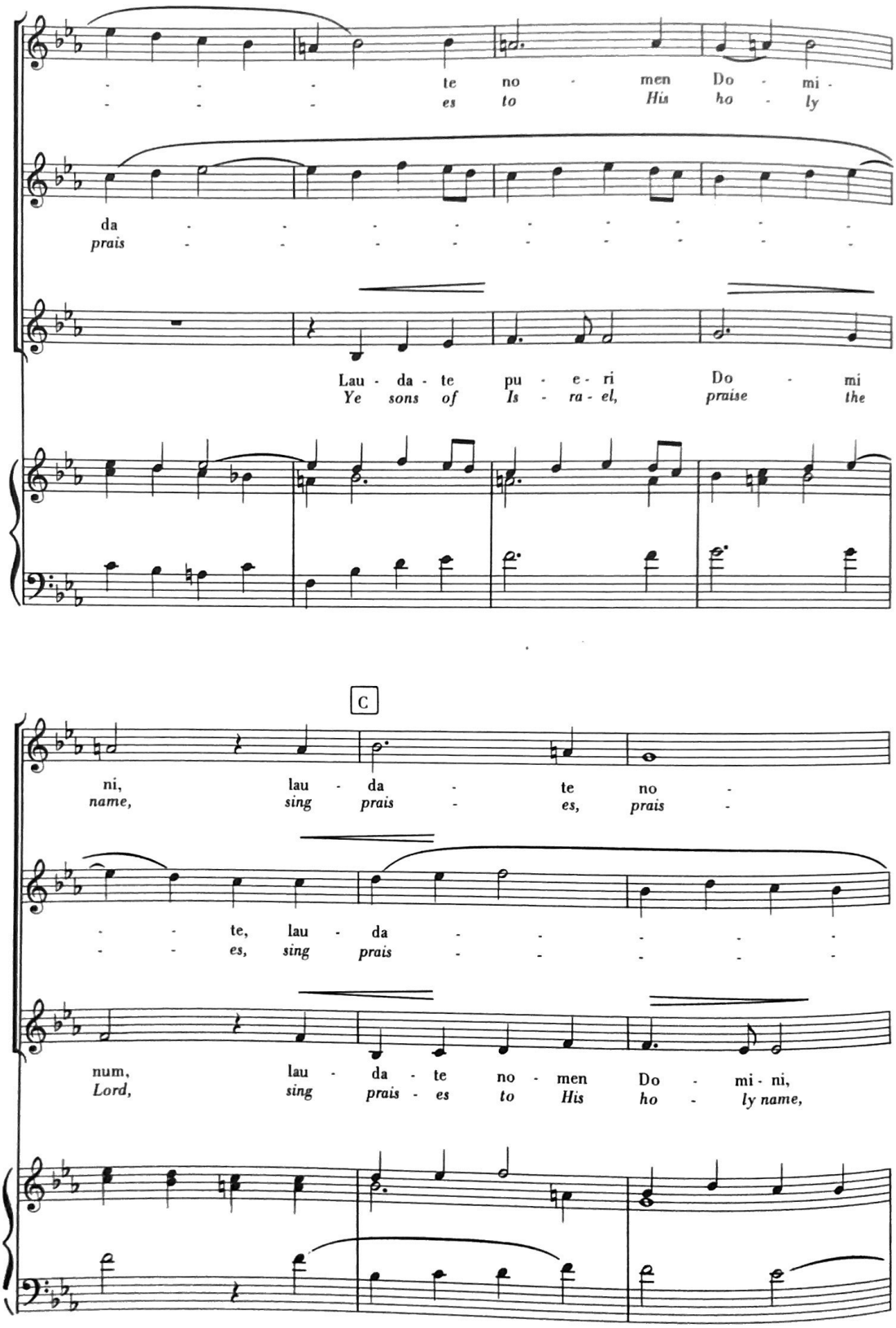

Do - mi - ni, no - men Do - mi - ni, lau -
ho - ly name, praise His ho - ly name, Sing
no - men Do - mi - ni,
to His ho - ly name,
te, Lau - da - te
es, Ye sons of
B
da - te no - men Do - mi - ni, lau - da - - -
prais - es to His ho - ly name, sing prais - - -
Lau - da - te pu - e - ri, lau -
Ye sons of Is - ra - el, sing
pu - e - ri, lau - da - te no - men Do - mi - ni,
Is - ra - el, sing prais - es to His ho - ly name,

Student Book Page 76

te no men Do - mi -
es to His ho - ly
da
prais
Lau - da - te pu - e - ri Do - mi
Ye sons of Is - ra - el, praise the
C
ni, lau - da - te no -
name, sing prais - es, prais -
te, lau - da
es, sing prais
num, lau - da - te no - men Do - mi - ni,
Lord, sing prais - es to His ho - ly name,

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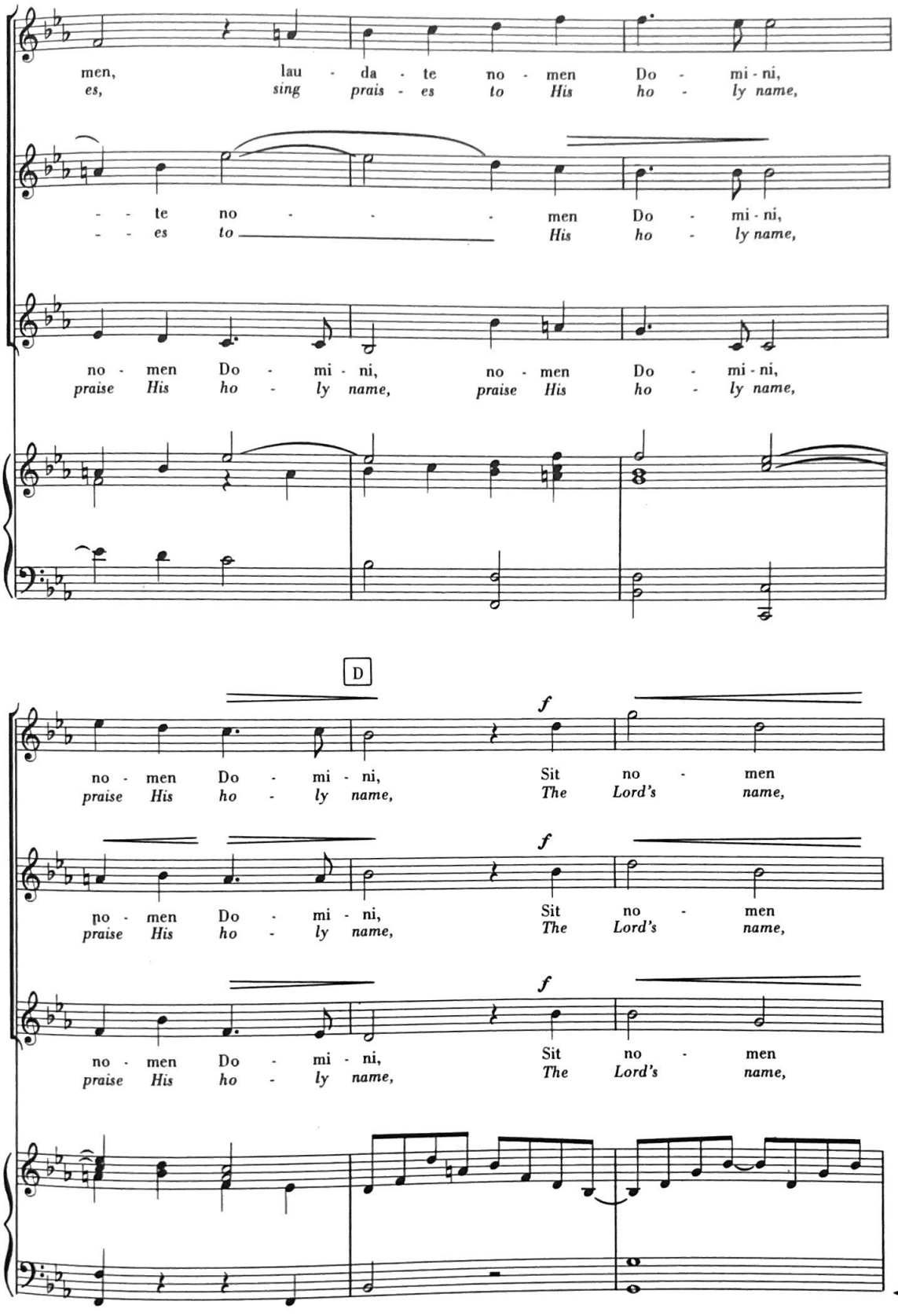
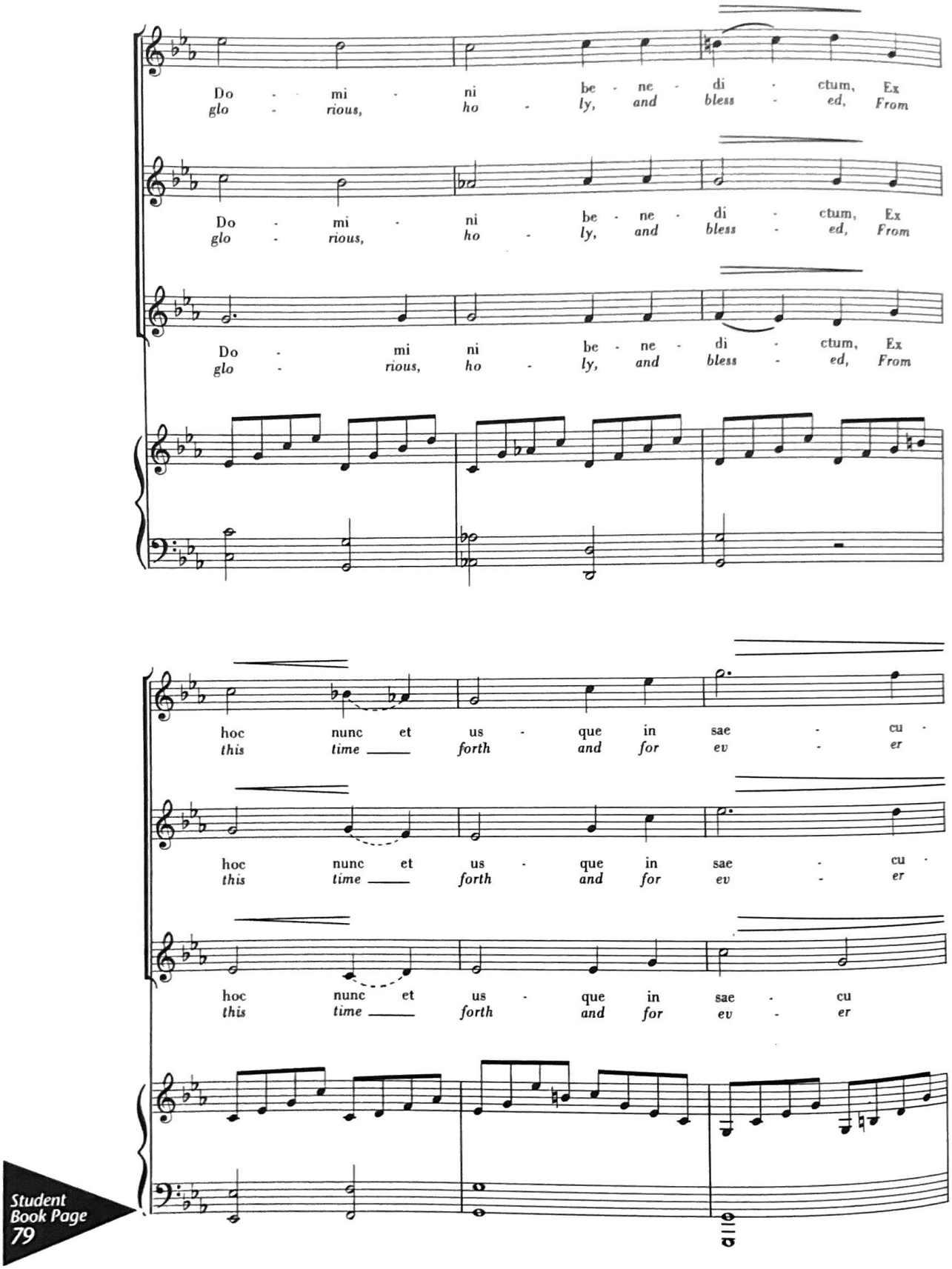
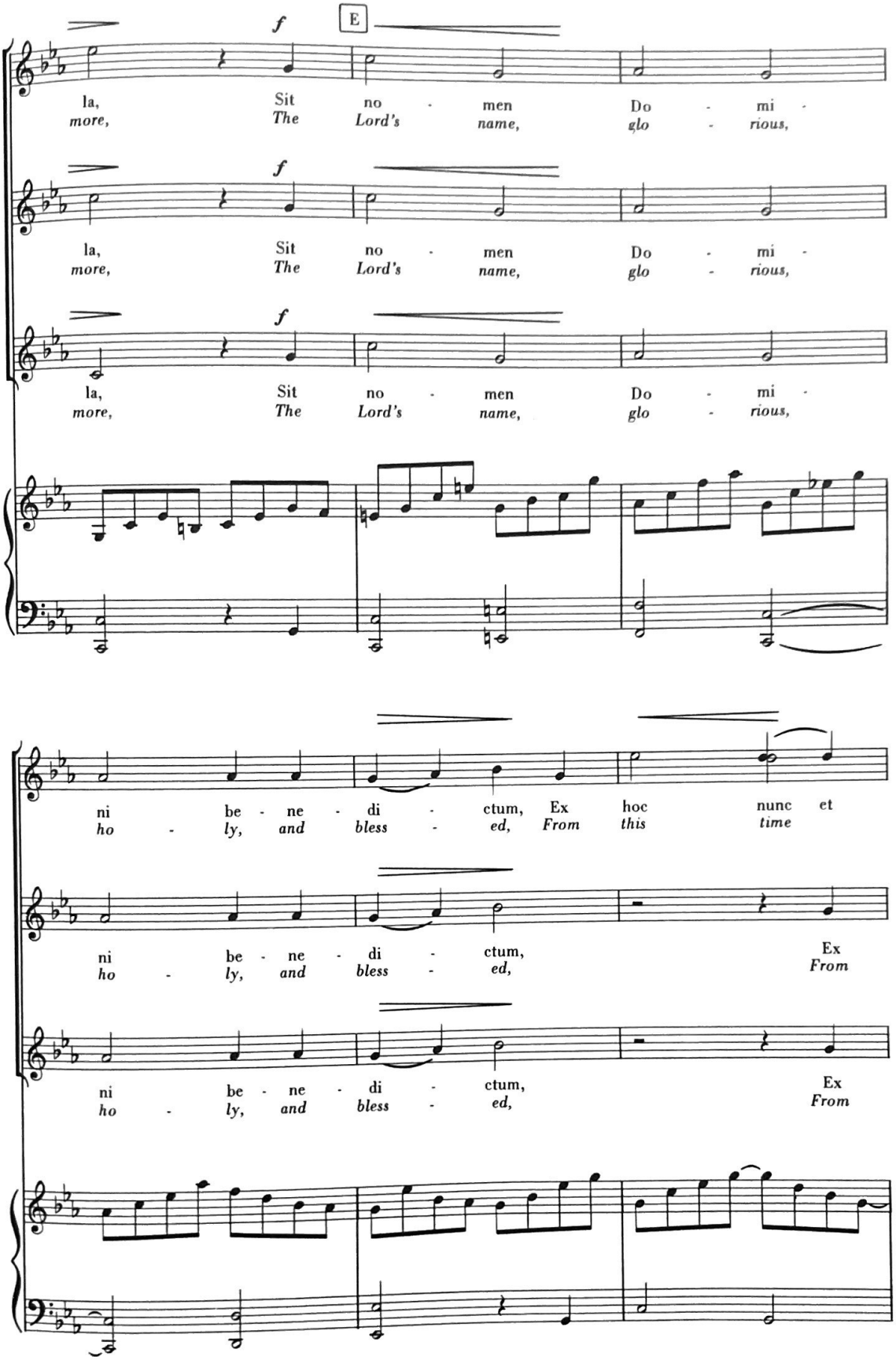
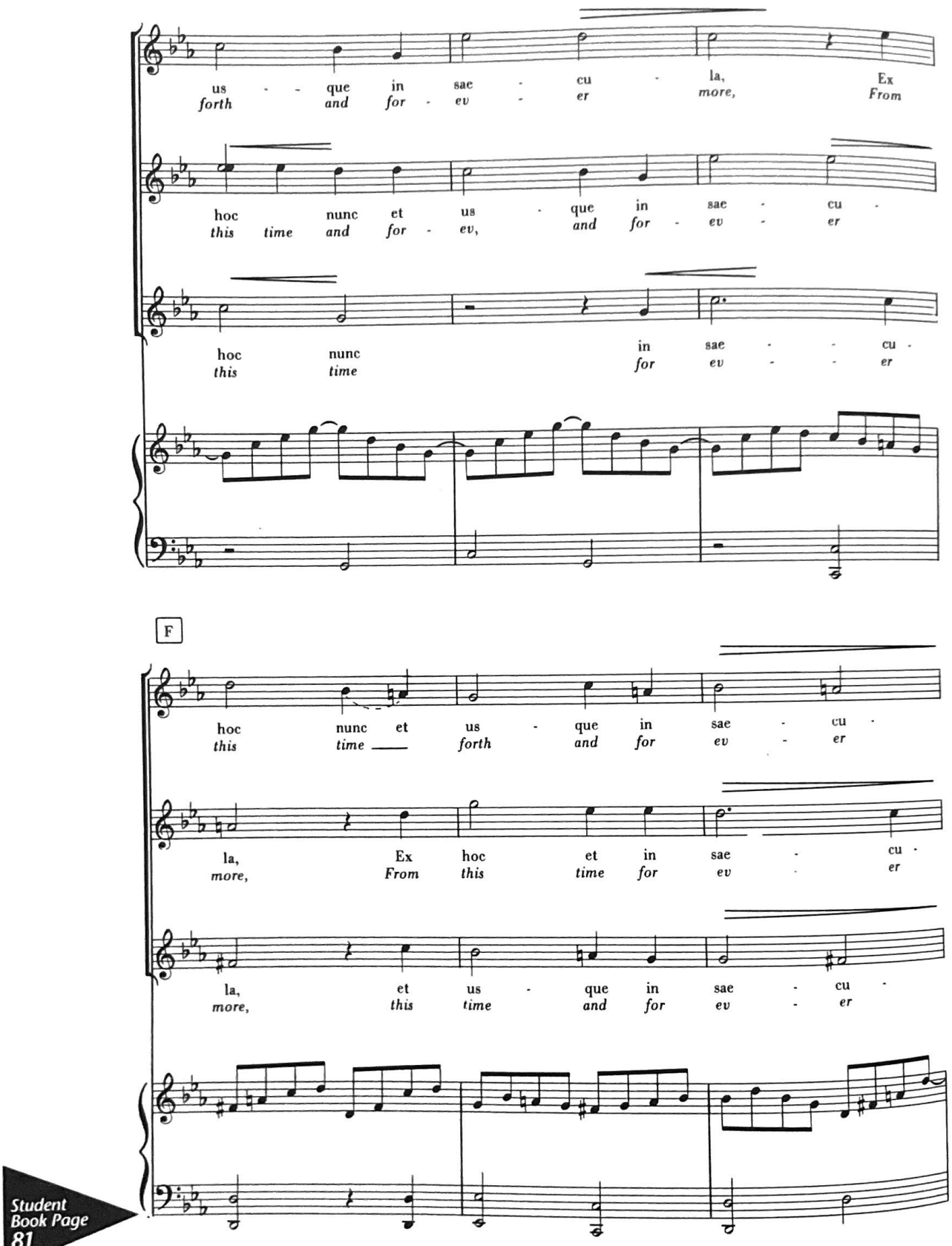
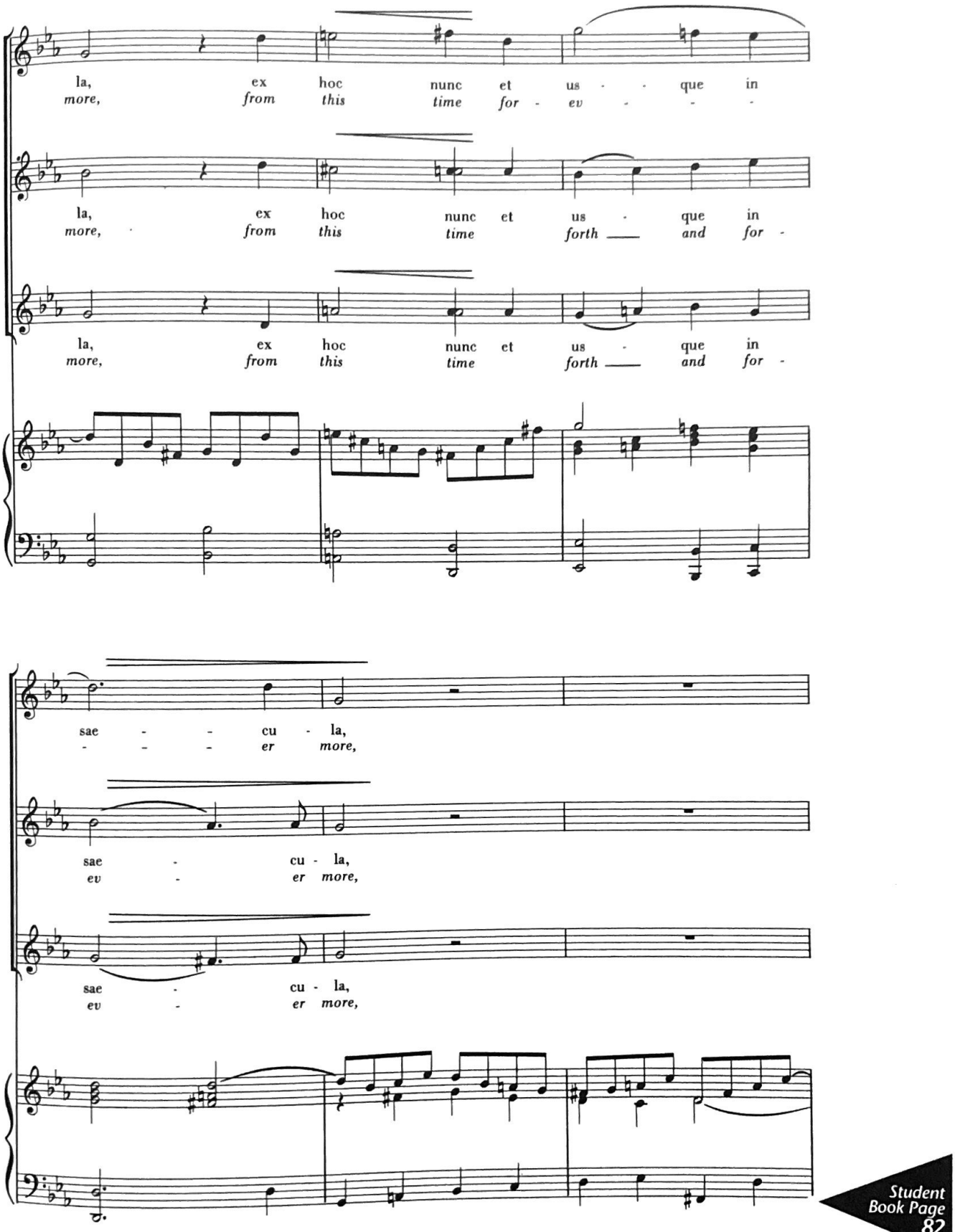

men, lau - da - te no - men Do - mi - ni,
es, sing prais - es to His ho - ly name,
- - te no - - - men Do - mi - ni,
- - es to His ho - ly name,
no - men Do - mi - ni, no - men Do - mi - ni,
praise His ho - ly name, praise His ho - ly name,
D
f
no - men Do - mi - ni, Sit no - men
praise His ho - ly name, The Lord's name,
f
no - men Do - mi - ni, Sit no - men
praise His ho - ly name, The Lord's name,
f
no - men Do - mi - ni, Sit no - men
praise His ho - ly name, The Lord's name,

Student Book Page 78

Do - mi - ni be - ne - di - ctum, Ex
glo - rious, ho - ly, and bless - ed, From
Do - mi - ni be - ne - di - ctum, Ex
glo - rious, ho - ly, and bless - ed, From
Do - mi ni be - ne - di - ctum, Ex
glo - rious, ho - ly, and bless - ed, From
hoc nunc et us - que in sae - cu -
this time forth and for ev - er
hoc nunc et us - que in sae - cu -
this time forth and for ev - er
hoc nunc et us - que in sae - cu
this time forth and for ev - er

Student Book Page 79

E
f
la, Sit no - men Do - mi -
more, The Lord's name, glo - rious,
la, Sit no - men Do - mi -
more, The Lord's name, glo - rious,
la, Sit no - men Do - mi -
more, The Lord's name, glo - rious,
ni be - ne - di - ctum, Ex hoc nunc et
ho - ly, and bless - ed, From this time
ni be - ne - di - ctum, Ex
ho - ly, and bless - ed, From
ni be - ne - di - ctum, Ex
ho - ly, and bless - ed, From

Student Book Page 80

us - - que in sae - cu - la, Ex
forth and for - ev - er more, From
hoc nunc et us - que in sae - cu -
this time and for - ev, and for - ev - er
hoc nunc in sae - - cu -
this time for ev - - er
F
hoc nunc et us - que in sae - cu -
this time forth and for ev - er
la, Ex hoc et in sae - cu -
more, From this time for ev - er
la, et us - que in sae - cu -
more, this time and for ev - er

Student Book Page 81

la, ex hoc nunc et us - que in
more, from this time for - ev - - -
la, ex hoc nunc et us - que in
more, from this time forth and for -
la, ex hoc nunc et us - que in
more, from this time forth and for -
sae - - cu - la,
- - - er more,
sae - cu - la,
ev - er more,
sae - cu - la,
ev - er more,

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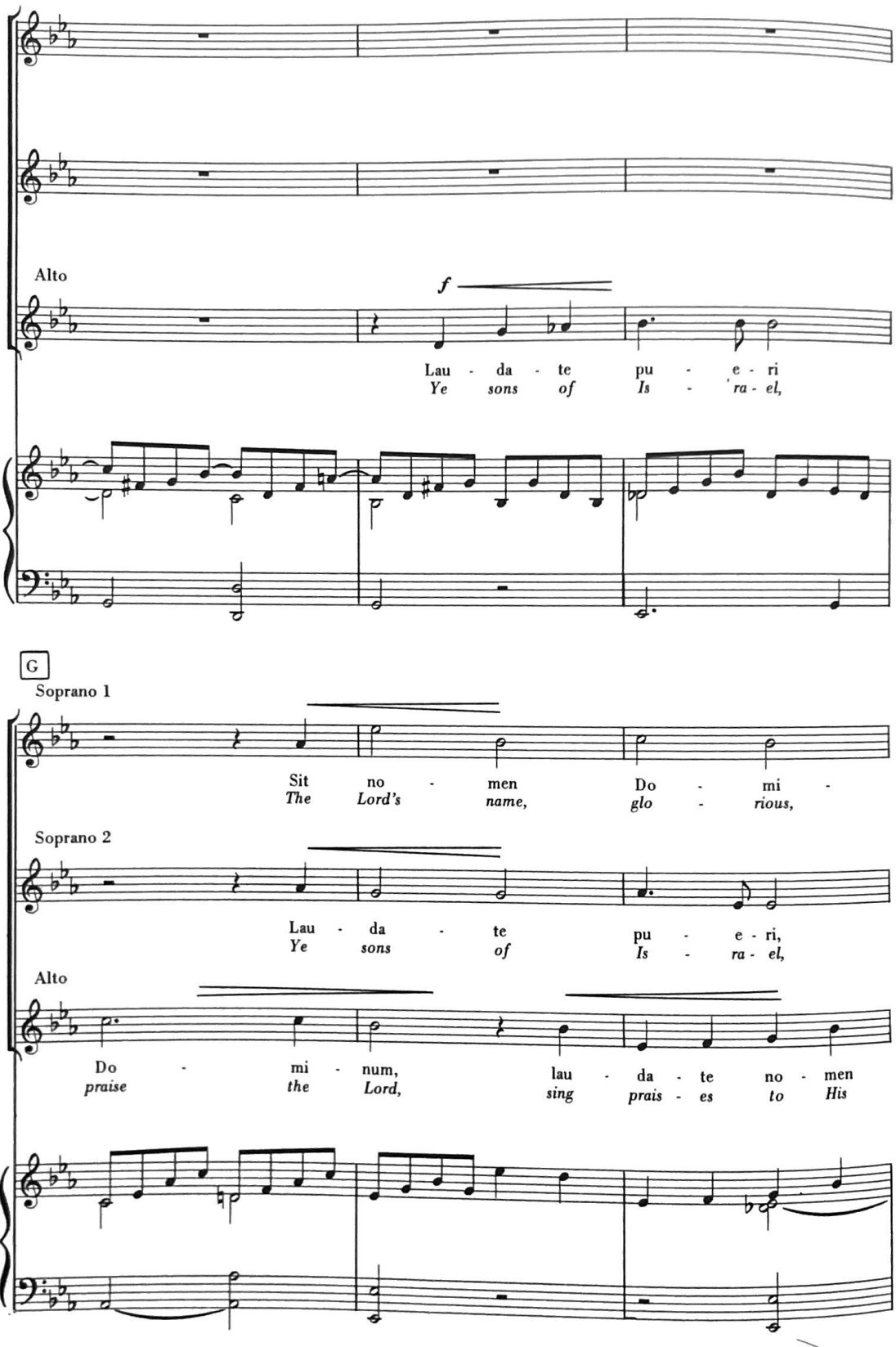
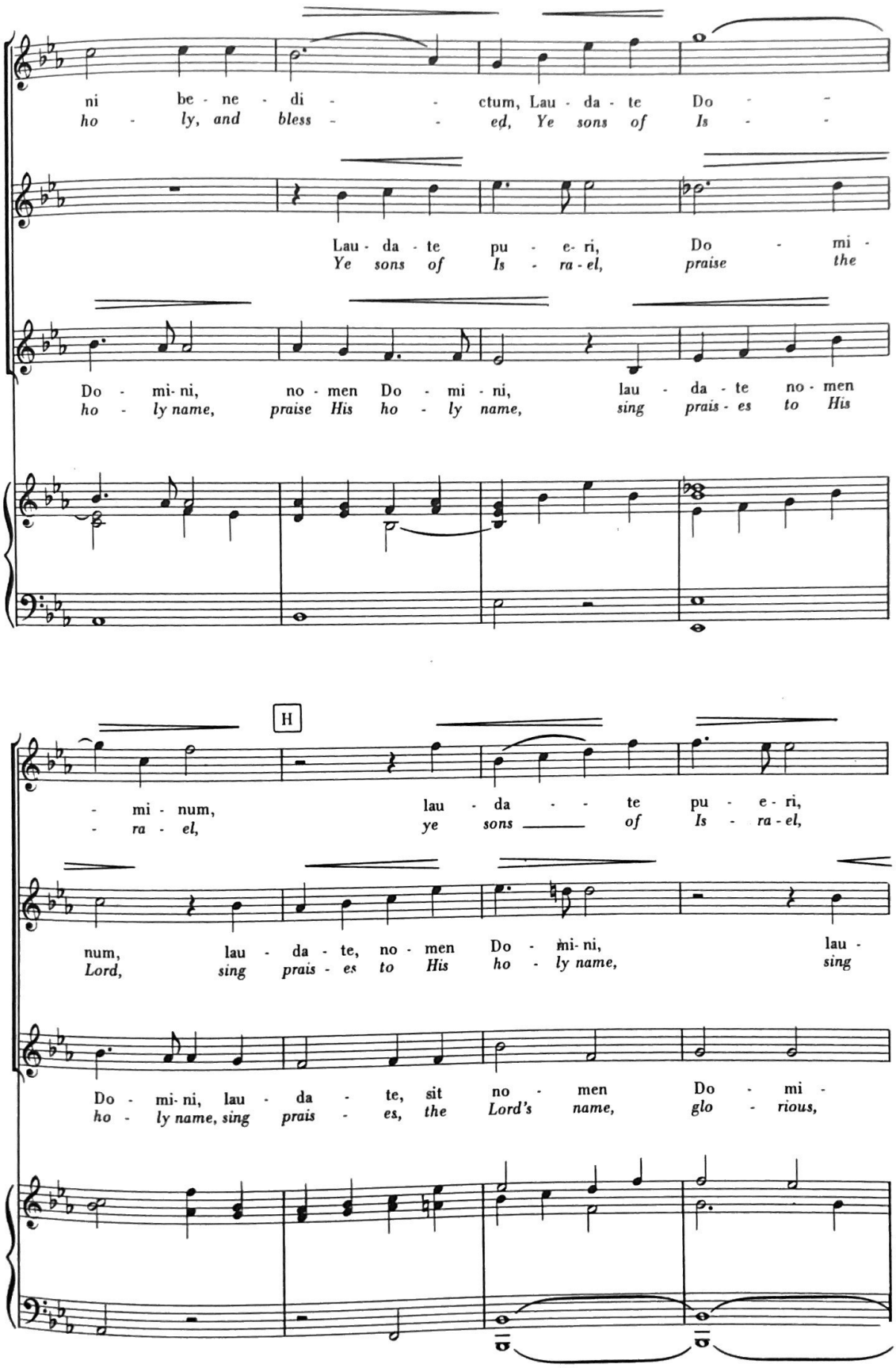

Alto
f
Lau - da - te pu - e - ri
Ye sons of Is - ra - el,
G
Soprano 1
Sit no - men Do - mi -
The Lord's name, glo - rious,
Soprano 2
Lau - da - te pu - e - ri,
Ye sons of Is - ra - el,
Alto
Do - mi - num, lau - da - te no - men
praise the Lord, sing prais - es to His

Student Book Page 83

ni be - ne - di - - ctum, Lau - da - te Do - -
ho - ly, and bless - - ed, Ye sons of Is - -
Lau - da - te pu - e - ri, Do - mi -
Ye sons of Is - ra - el, praise the
Do - mi - ni, no - men Do - mi - ni, lau - da - te no - men
ho - ly name, praise His ho - ly name, sing prais - es to His
H
- mi - num, lau - da - - te pu - e - ri,
- ra - el, ye sons — of Is - ra - el,
num, lau - da - te, no - men Do - mi - ni, lau -
Lord, sing prais - es to His ho - ly name, sing
Do - mi - ni, lau - da - te, sit no - men Do - mi -
ho - ly name, sing prais - es, the Lord's name, glo - rious,

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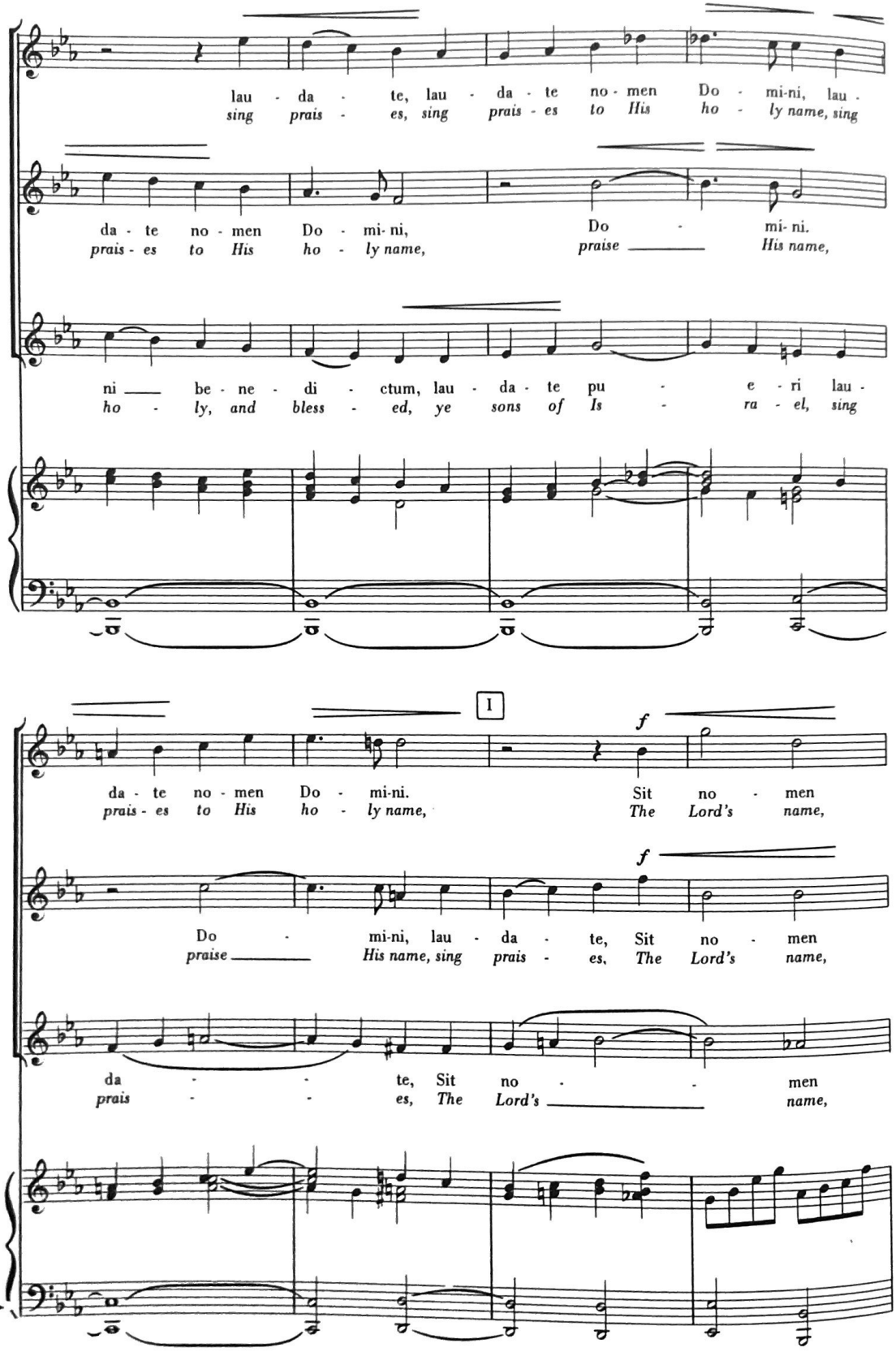
lau - da - te, lau - da - te no - men Do - mi-ni, lau -
sing prais - es, sing prais - es to His ho - ly name, sing
da - te no - men Do - mi- ni, Do - mi- ni.
prais - es to His ho - ly name, praise His name,
ni be - ne - di - ctum, lau - da - te pu - e - ri lau -
ho - ly, and bless - ed, ye sons of Is - ra - el, sing
1
f
da - te no - men Do - mi-ni. Sit no - men
prais - es to His ho - ly name, The Lord's name,
f
Do - mi-ni, lau - da - te, Sit no - men
praise His name, sing prais - es, The Lord's name,
da - te, Sit no - men
prais - es, The Lord's name,

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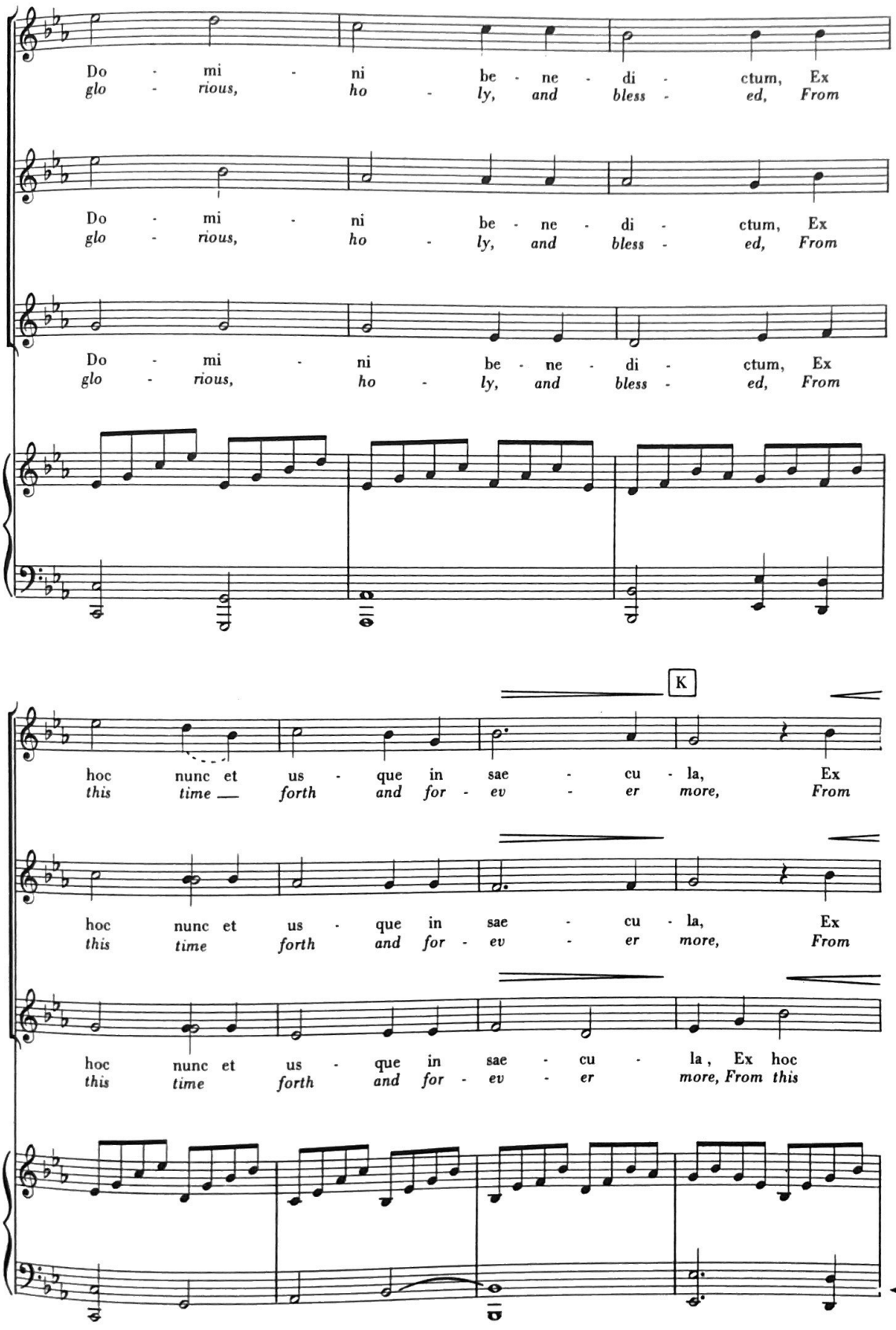
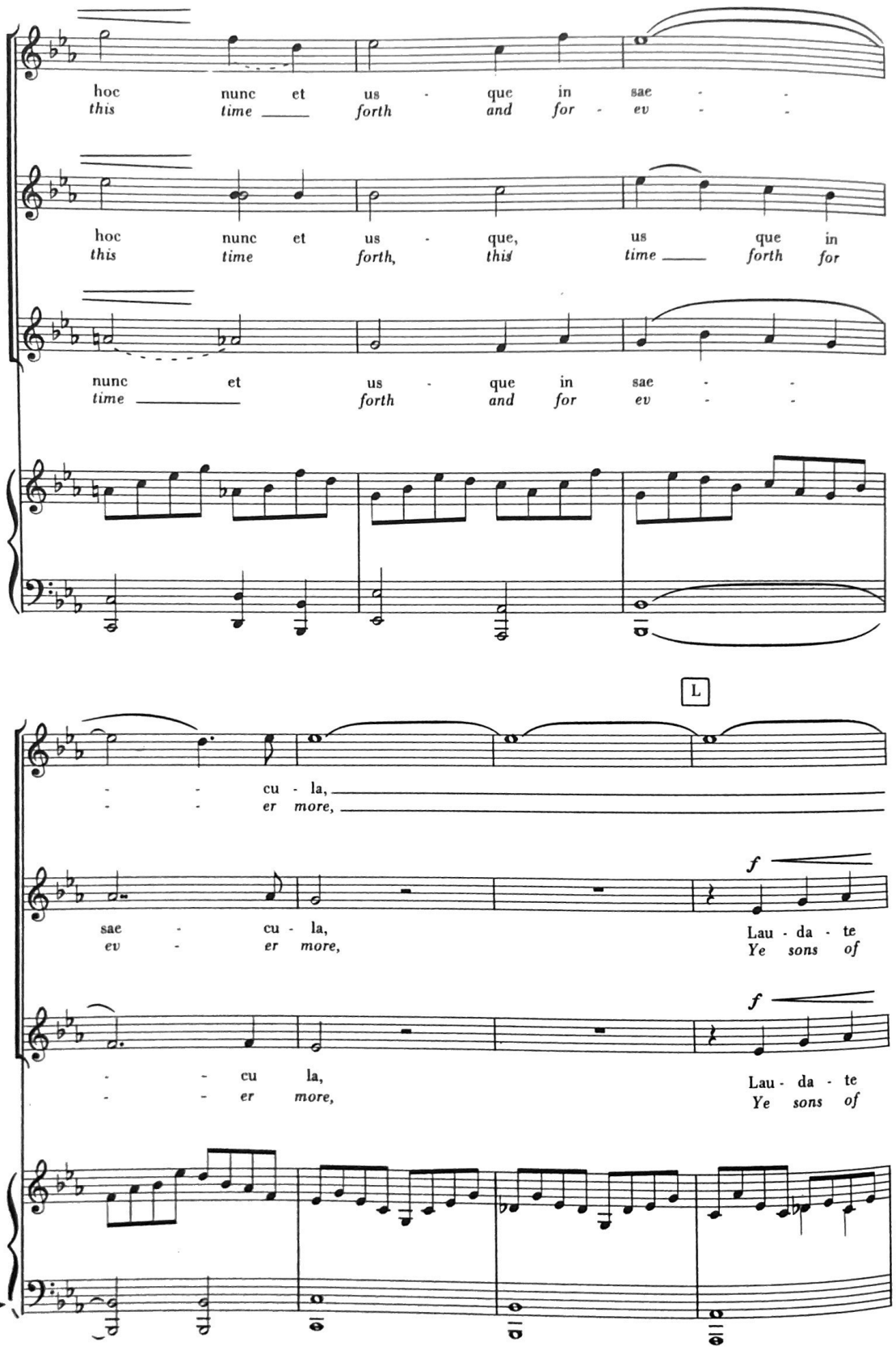
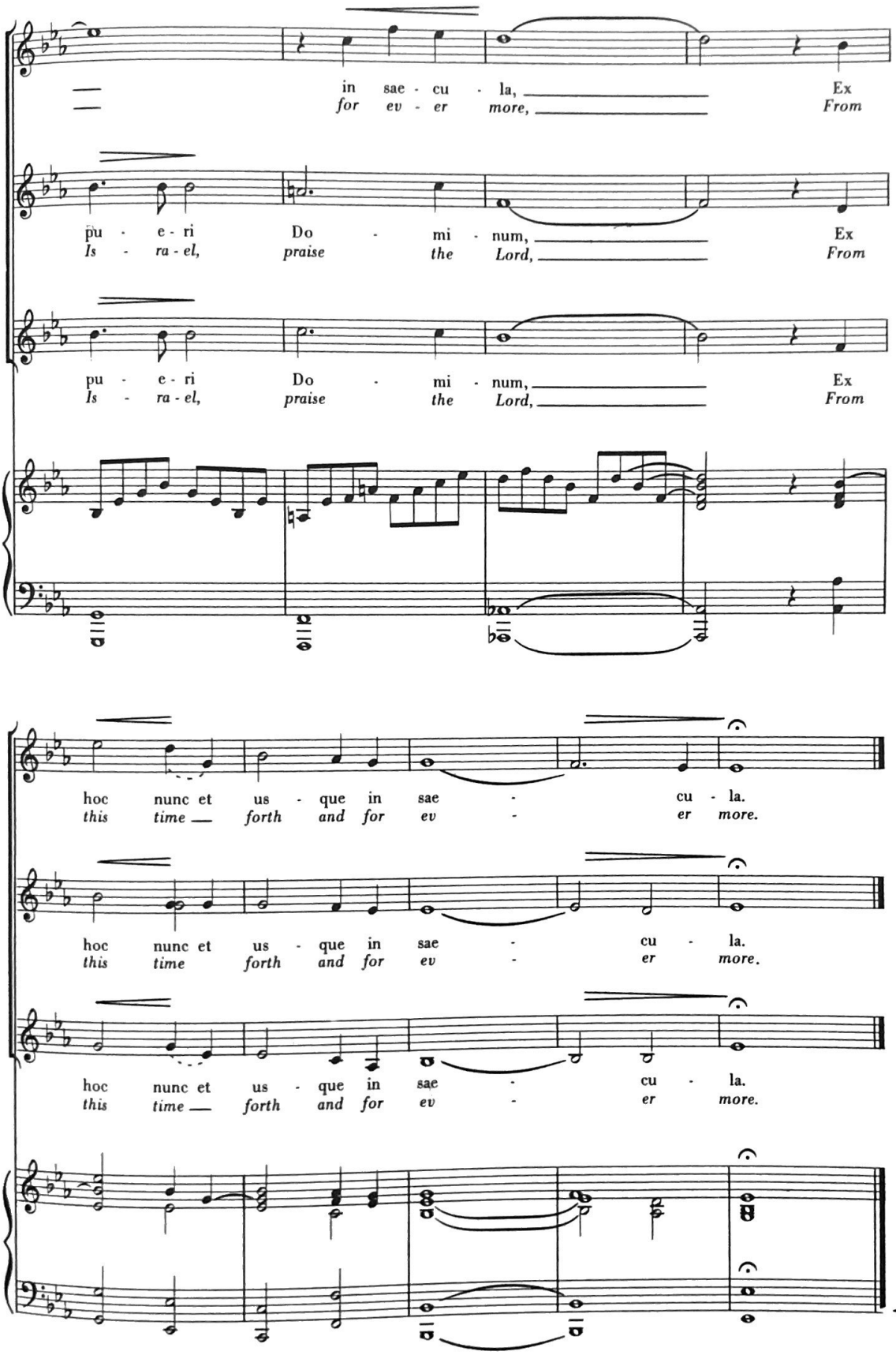

Do - mi - ni be - ne - di - ctum, Ex
glo - rious, ho - ly, and bless - ed, From
Do - mi - ni be - ne - di - ctum, Ex
glo - rious, ho - ly, and bless - ed, From
Do - mi - ni be - ne - di - ctum, Ex
glo - rious, ho - ly, and bless - ed, From
K
hoc nunc et us - que in sae - cu - la, Ex
this time — forth and for - ev - er more, From
hoc nunc et us - que in sae - cu - la, Ex
this time forth and for - ev - er more, From
hoc nunc et us - que in sae - cu - la, Ex hoc
this time forth and for - ev - er more, From this

Student Book Page 86


hoc nunc et us - que in sae - -
this time ___ forth and for - ev - -
hoc nunc et us - que, us que in
this time forth, this time ___ forth for
nunc et us - que in sae - -
time ___ forth and for ev - -
L
- - cu - la,
- - er more,
sae - cu - la,
ev - er more,
f
Lau - da - te
Ye sons of
- - cu la,
- - er more,
f
Lau - da - te
Ye sons of

Student Book Page 87


in sae - cu - la, Ex
for ev - er more, From
pu - e - ri Do - mi - num, Ex
Is - ra - el, praise the Lord, From
pu - e - ri Do - mi - num, Ex
Is - ra - el, praise the Lord, From
hoc nunc et us - que in sae - cu - la.
this time forth and for ev - er more.
hoc nunc et us - que in sae - cu - la.
this time forth and for ev - er more.
hoc nunc et us - que in sae - cu - la.
this time forth and for ev - er more.

Student Book Page 88

LET ALL THE WORLD IN EVERY CORNER SING

Composer: Sven Lekberg
Text: George Herbert (1593-1633)
Voicing: SSAA
Key: Polytonal

Meter: 4/4 3/4
Form: A B A1 C D A2
Style: Rhythmic contemporary with changing textures

Accompaniment: a cappella
Programming: Concert, Festival, Competition

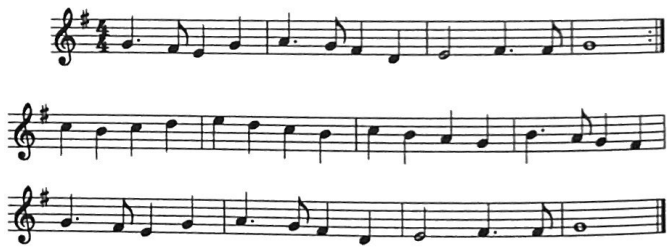
Ranges:

Student Book Page 89

LET ALL THE WORLD IN EVERY CORNER SING
Composer: Sven Lekberg
Text: George Herbert (1593-1632)
Voicing: SSAA

Cultural Context:
Most music is written with an organization of musical ideas—a plan or scheme. Composers use unity (repetition or recurrence of a theme) and variety (contrasting material) to arrange or organize their musical ideas into a song. Form is an organization of musical ideas consisting of unity and variety.

Musical Terms:
cresc. molto (crescendo molto) *poco rit.* (poco ritardando) *sostenuto* form

Preparation:
- Below is the melody of the Welsh Folk Song, "All Through the Night." Identify the phrases which show unity (repetition of a theme) as "A." Find the contrasting section which provides variety and label it "B." What is the form of "All Through the Night"?

- Find the opening theme in "Let All the World in Every Corner Sing" (mm. 1-7). Call this theme A whenever it occurs. Can you find the repetition of A? Is it an exact repetition? If not, call it A1 or A'. Analyze the form of Lekberg's composition.

Evaluation:
Discuss how understanding the form or organization of a composition can make it easier to learn or memorize.

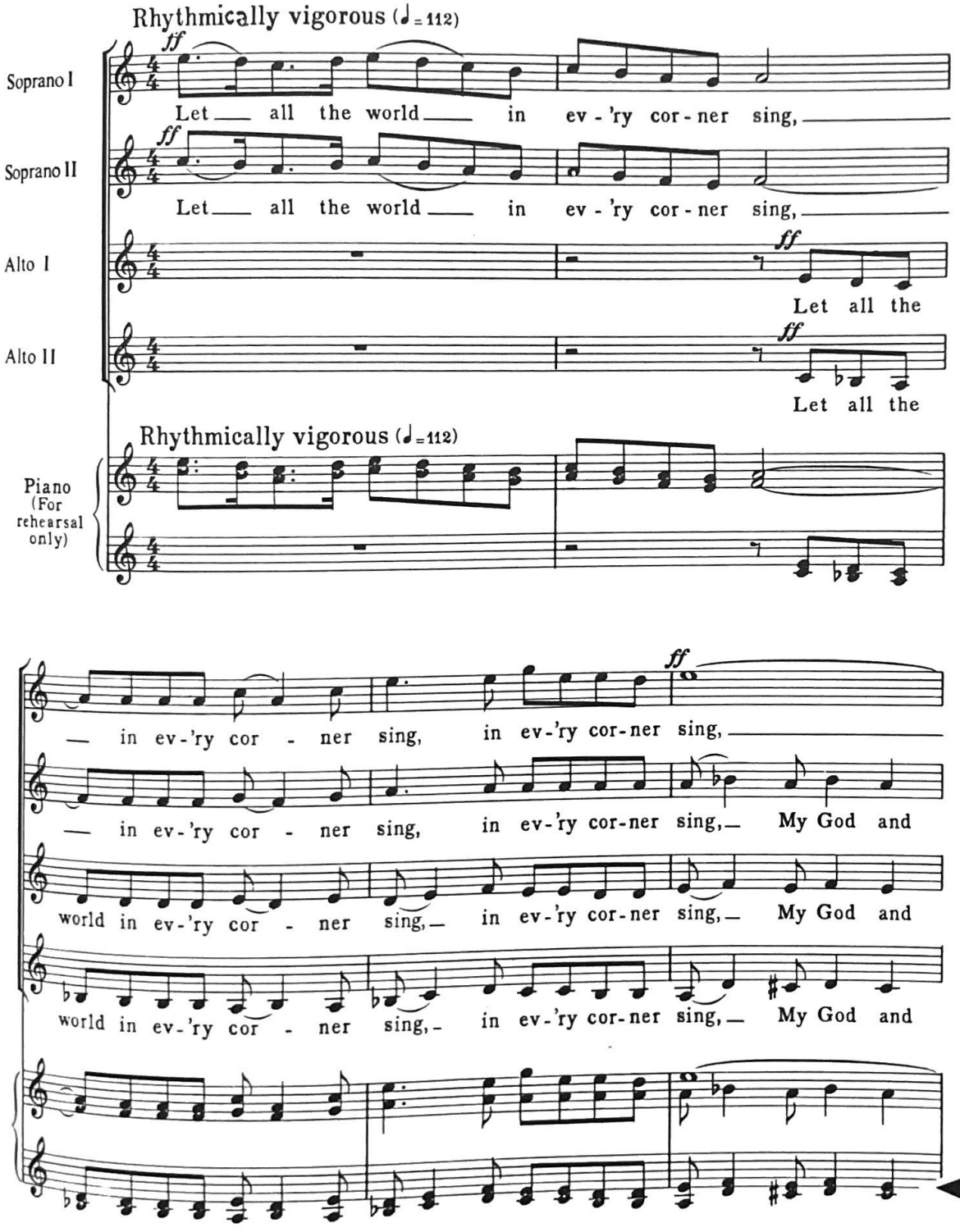
1. Review the form of Lekberg's composition.
2. Define form. What are the elements of form?

(Answer all student page questions here)
- *The form of "All Through The Night" is AABA.*
- *The repetition of "A" in Lekberg's composition is slightly altered (mm. 19-22 and 39-45).*
- *The form of "Let All The World in Every Corner Sing" is A B A1 C D A2.*
- *Soprano I pairs with Alto I at m. 20 and m. 39.*
- *Understanding the form of a piece makes it easier to learn because one can recognize and anticipate the return of a section of music. The performer finds it easier to memorize when he knows the way the piece is organized.*
- *Form is an organization of musical ideas consisting of unity and variety.*
- *The elements of form are unity and variety.*

Let All the World in Every Corner Sing

For SSAA a cappella

Text by GEORGE HERBERT (1593-1632)

Music by SVEN LEKBERG

Rhythmically vigorous (♩= 112)
Soprano I
Let all the world in ev - 'ry cor - ner sing,
Soprano II
Let all the world in ev - 'ry cor - ner sing,
Alto I
Let all the
Alto II
Let all the
Rhythmically vigorous (♩= 112)
Piano (For rehearsal only)
in ev-'ry cor - ner sing, in ev-'ry cor-ner sing,
in ev-'ry cor - ner sing, in ev-'ry cor-ner sing, My God and
world in ev-'ry cor - ner sing, in ev-'ry cor-ner sing, My God and
world in ev-'ry cor - ner sing, in ev-'ry cor-ner sing, My God and

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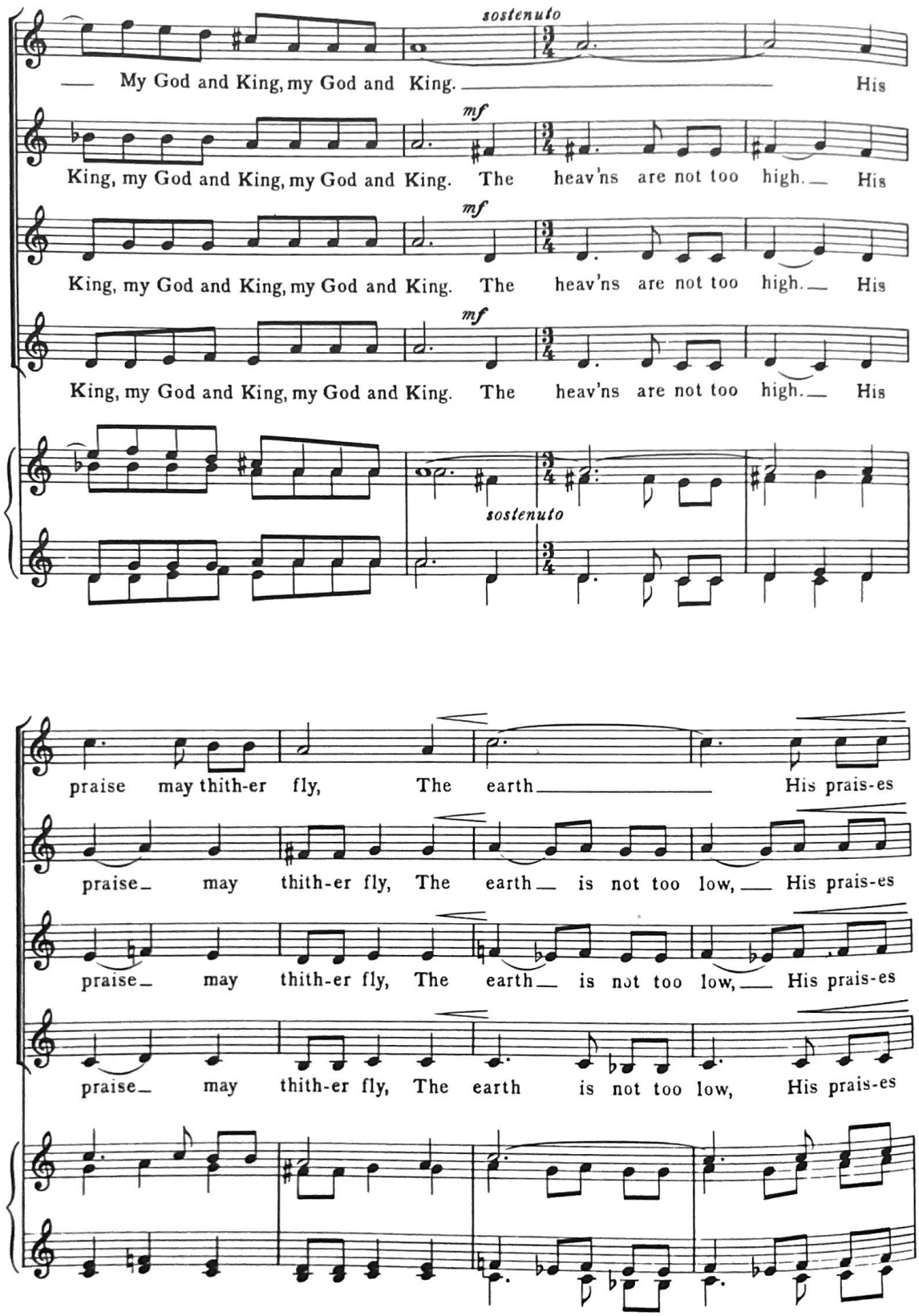
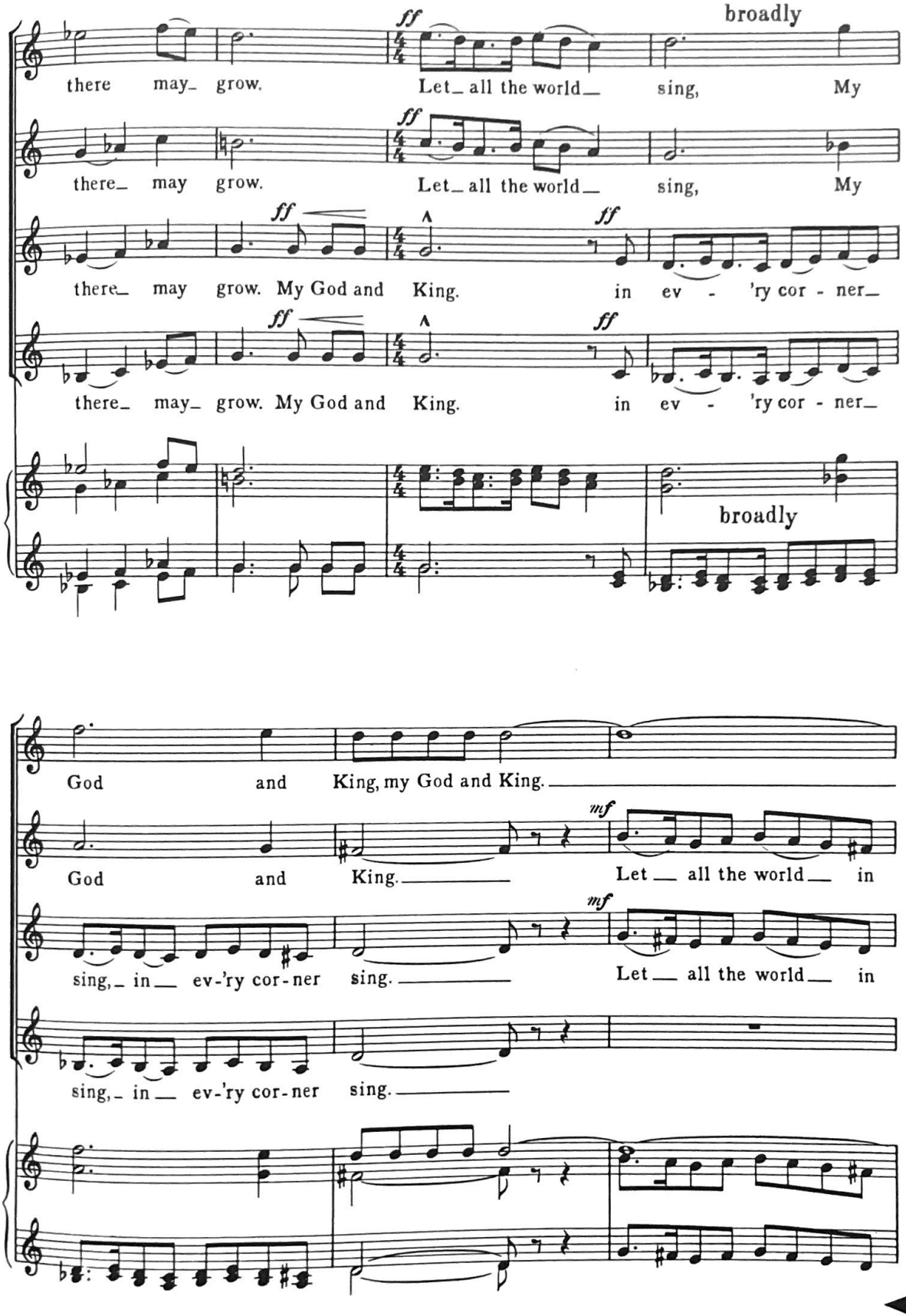
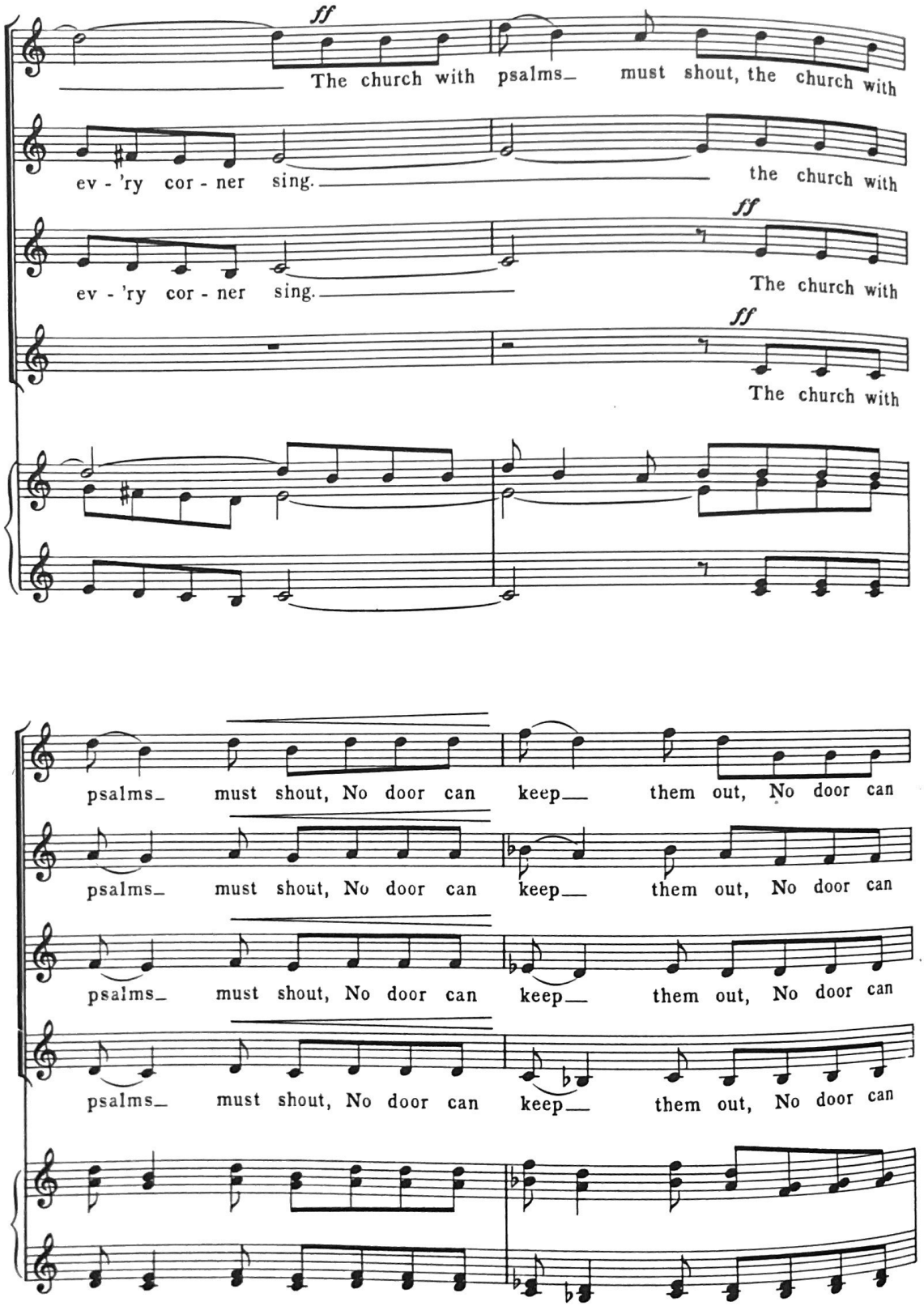
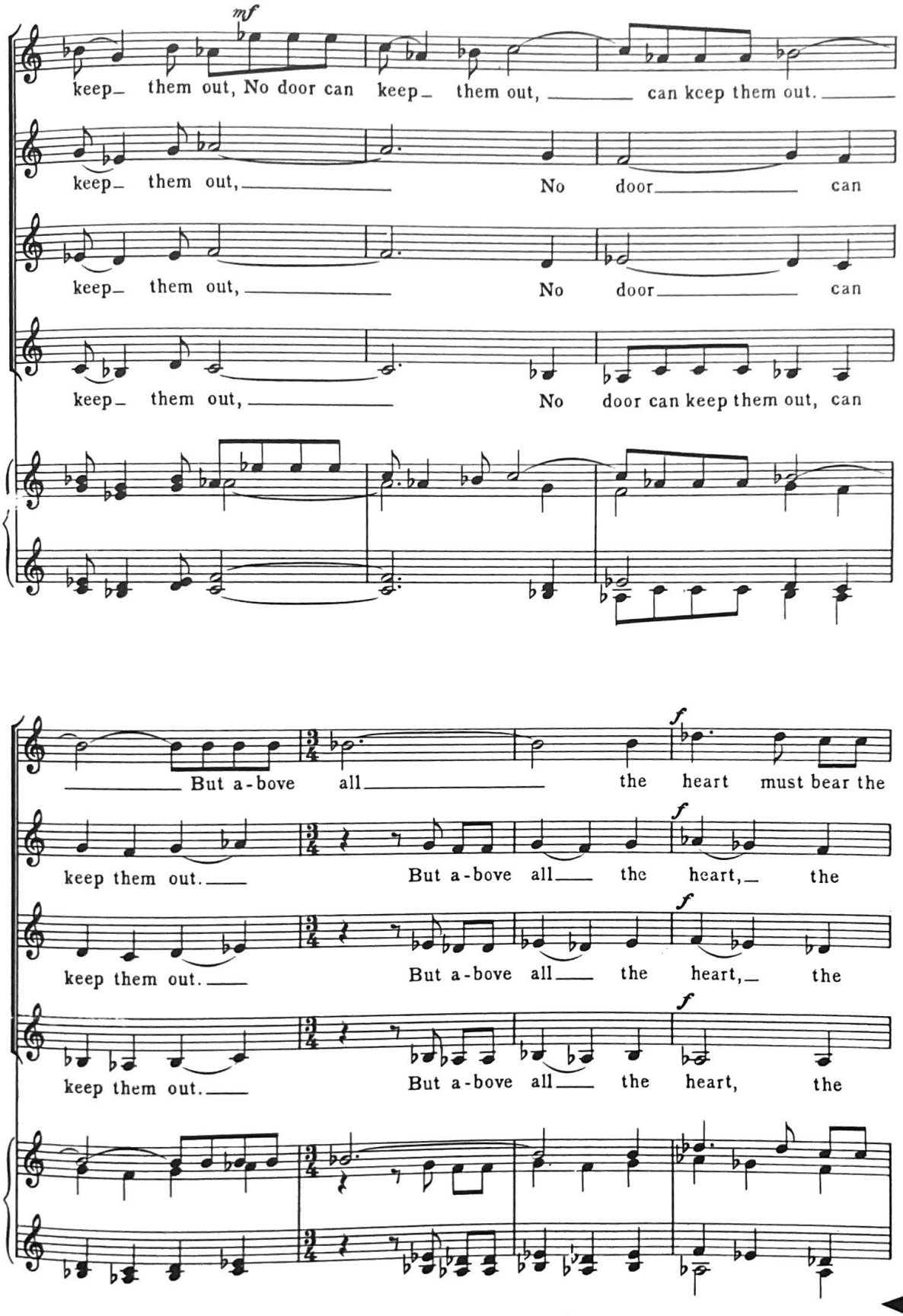
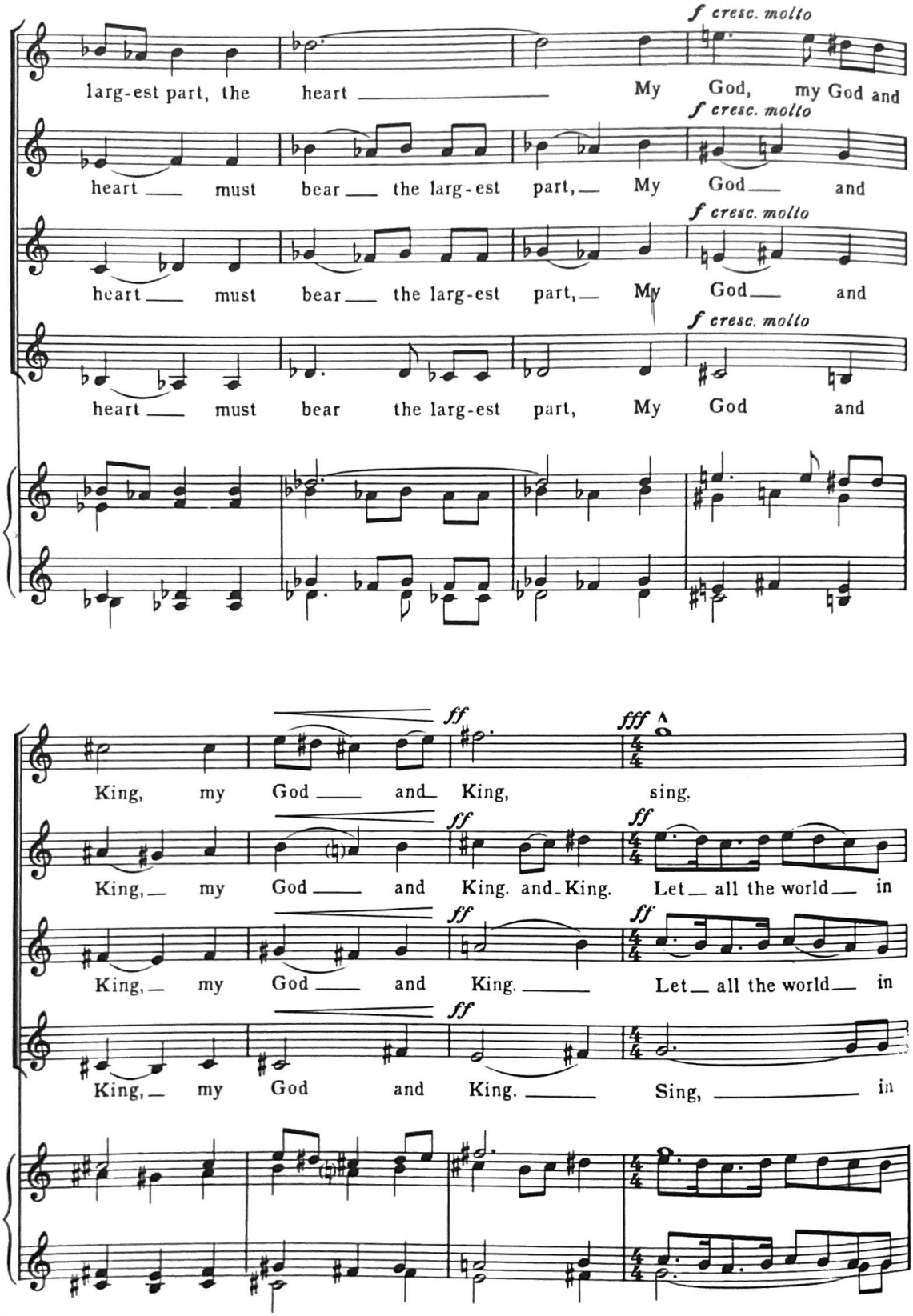
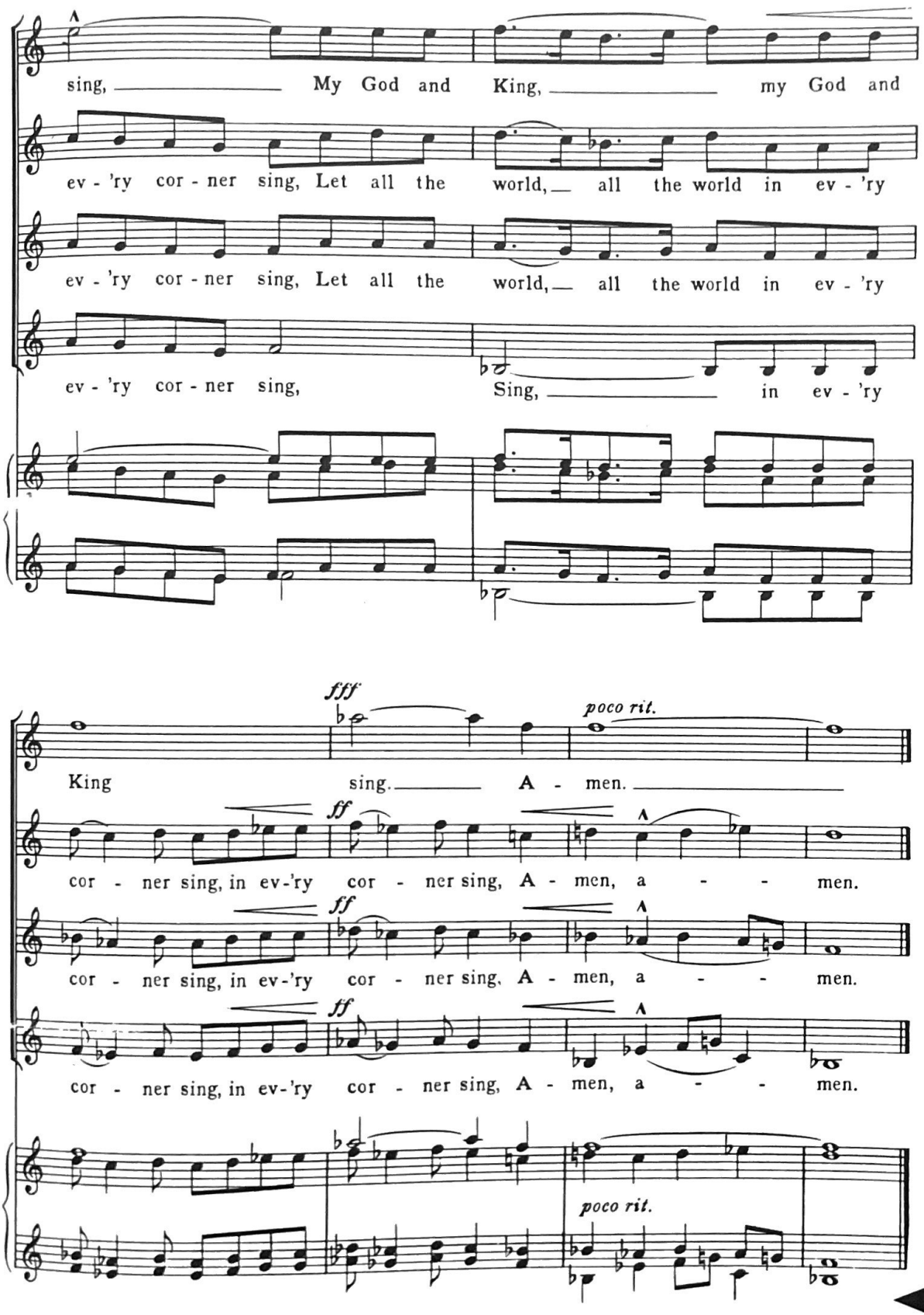

sostenuto
My God and King, my God and King. His
mf
King, my God and King, my God and King. The heav'ns are not too high. His
mf
King, my God and King, my God and King. The heav'ns are not too high. His
mf
King, my God and King, my God and King. The heav'ns are not too high. His
sostenuto
praise may thith-er fly, The earth His prais-es
praise may thith-er fly, The earth is not too low, His prais-es
praise may thith-er fly, The earth is not too low, His prais-es
praise may thith-er fly, The earth is not too low, His prais-es

Student Book Page 91

broadly
there may grow. Let all the world sing, My
there may grow. Let all the world sing, My
there may grow. My God and King. in ev - 'ry cor - ner
there may grow. My God and King. in ev - 'ry cor - ner
broadly
God and King, my God and King.
God and King.
Let all the world in
sing, in ev-'ry cor-ner sing.
Let all the world in
sing, in ev-'ry cor-ner sing.

Student Book Page 92

ff
The church with psalms must shout, the church with
ev - 'ry cor - ner sing.
the church with
ff
ev - 'ry cor - ner sing.
The church with
ff
The church with
psalms must shout, No door can keep them out, No door can
psalms must shout, No door can keep them out, No door can
psalms must shout, No door can keep them out, No door can
psalms must shout, No door can keep them out, No door can

Student Book Page 93

mf
keep_ them out, No door can keep_ them out, _____ can kcep them out. _____
keep_ them out, _____ No door _____ can
keep_ them out, _____ No door _____ can
keep_ them out, _____ No door can keep them out, can
_____ But a-bove all _____ the heart must bear the
keep them out. ___ But a-bove all ___ the heart, _ the
keep them out. ___ But a-bove all ___ the heart, _ the
keep them out. ___ But a-bove all ___ the heart, the
f

Student Book Page 94

f cresc. molto
larg-est part, the heart My God, my God and
heart must bear the larg-est part, My God and
heart must bear the larg-est part, My God and
heart must bear the larg-est part, My God and
ff
fff
King, my God and King, sing.
King, my God and King. and King. Let all the world in
King, my God and King. Let all the world in
King, my God and King. Sing, in

Student Book Page 95

sing, My God and King, my God and
ev - 'ry cor - ner sing, Let all the world, all the world in ev - 'ry
ev - 'ry cor - ner sing, Let all the world, all the world in ev - 'ry
ev - 'ry cor - ner sing, Sing, in ev - 'ry
fff
poco rit.
King sing. A - men.
ff
cor - ner sing, in ev-'ry cor - ner sing, A - men, a - - men.
ff
cor - ner sing, in ev-'ry cor - ner sing, A - men, a - - men.
ff
cor - ner sing, in ev-'ry cor - ner sing, A - men, a - - men.
poco rit.

Student Book Page 96

O MAGNUM MYSTERIUM

Composer: Cristobal de Morales (ca. 1500-1553)
Text: Latin
Voicing: SSAA

Key: F major (shifts through C major, D minor, A minor, by scale alteration)
Meter: $\frac{4}{4}$

Form: Through composed
Style: Renaissance
Accompaniment: a cappella
Programming: Contest, Concert, Festival, Honor Choir

Ranges:

Student Book Page 97

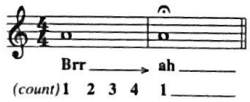
O MAGNUM MYSTERIUM (O GREAT MYSTERY)
Composer: Cristóbal de Morales (ca. 1500-1553), edited by Robert L. Goodale
Text: Liturgical Latin
Voicing: SSAA

Cultural Context:
Cristóbal de Morales was an eminent Spanish composer of the early 16th century and one who acquired fame in Italy during his residence in Rome as a member of the Papal Choir; hence, he was closely associated with the music of the church at Rome. He was a contemporary of Palestrina and Victoria. Although Morales wrote a few madrigals, he is known chiefly as a composer of sacred music: masses, magnificats, lamentations, and motets.

"O Magnum Mysterium," meaning "O great mystery," is a text from a Christmas liturgy that is no longer used.

Musical Terms:
Adagio Poco Lento Renaissance

Preparation:
- There is evidence that little or no vibrato was used in the ensemble singing of the Renaissance. Care must be taken, however, in present-day choral performances to insure that there is a certain tonal vitality in the choral sound. Use the exercise below to practice constant air flow, relaxed jaw, and keeping the pitch on the lips to achieve little vibrato and sustained singing.
- "Bubble" the first four beats; open to a straight-tone "ah" vowel. Move up and down by half steps.



Note: Try the exercise at different dynamic levels.

Evaluation:
- What musical settings of texts is Cristóbal de Morales chiefly known for?
- What was the basic tonal quality used by singers of Renaissance music in the 16th century? Why?
- Describe the physical process you went through to imitate the straight tone and sustained singing characteristic of Renaissance music.

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(Answers to Student Page)
Cristobal de Morales was chiefly known as a composer of sacred music—more specifically, masses, magnificats, lamentations, and motets.

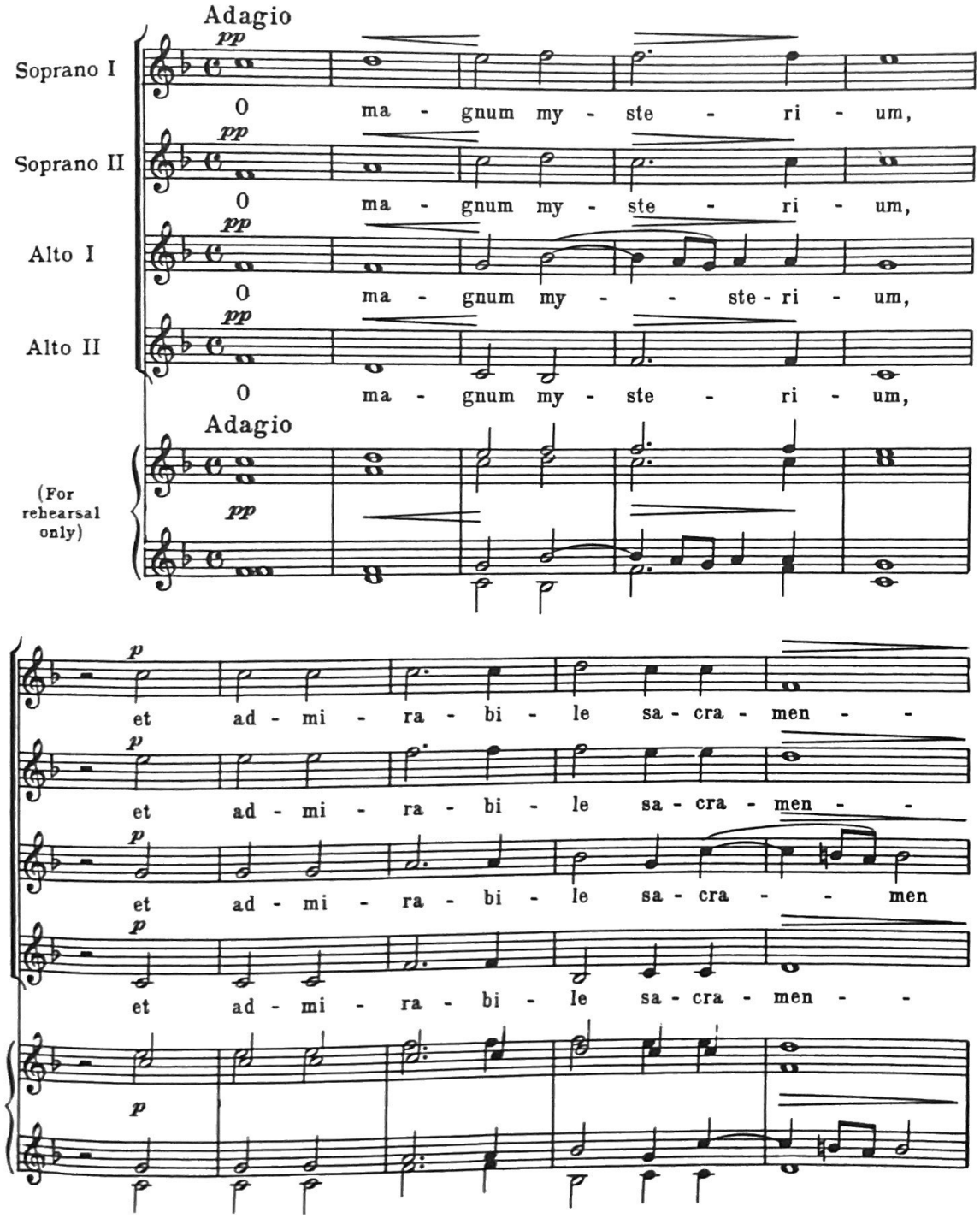
The basic tonal quality used by singers of Renaissance music in the sixteenth century was a straight-tone quality—little or no vibrato. The reason for this was to keep clarity in the individual vocal lines.

O Magnum Mysterium

(O Great Mystery)

For SSAA a cappella

Edited by ROBERT L. GOODALE

CRISTÓBAL DE MORALES (ca. 1500-1553)

Adagio
pp
Soprano I
O ma - gnum my - ste - ri - um,
Soprano II
O ma - gnum my - ste - ri - um,
Alto I
O ma - gnum my - - ste - ri - um,
Alto II
O ma - gnum my - ste - ri - um,
Adagio
(For rehearsal only)
pp
p
et ad - mi - ra - bi - le sa - cra - men - -
et ad - mi - ra - bi - le sa - cra - men - -
et ad - mi - ra - bi - le sa - cra - - men
et ad - mi - ra - bi - le sa - cra - men - -

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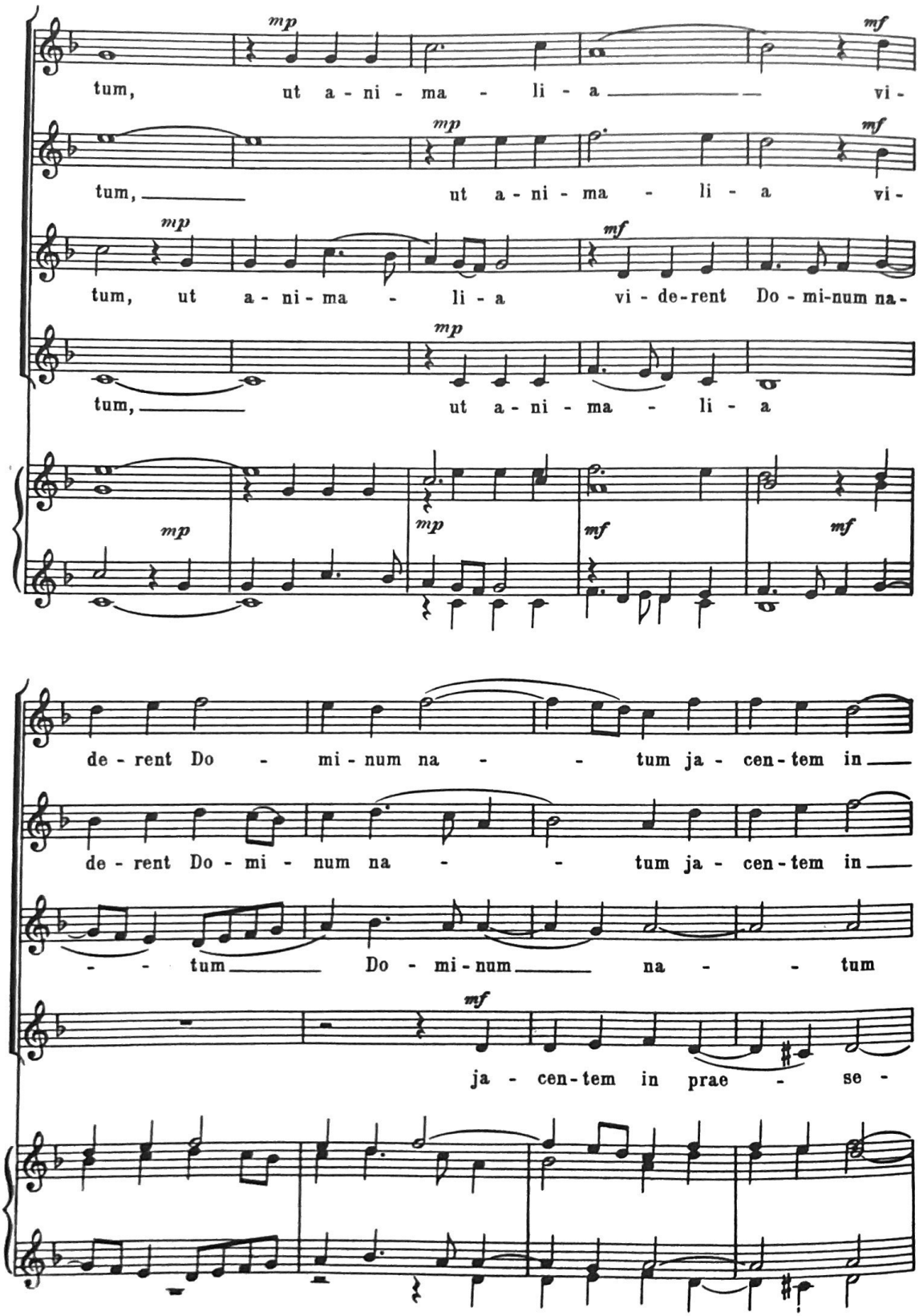
tum, ut a - ni - ma - li - a vi -
tum, ut a - ni - ma - li - a vi -
tum, ut a - ni - ma - li - a vi - de-rent Do - mi-num na -
tum, ut a - ni - ma - li - a
de - rent Do - mi - num na - - tum ja - cen - tem in
de - rent Do - mi - num na - - tum ja - cen - tem in
- - tum Do - mi - num na - - tum
ja - cen - tem in prae - se -

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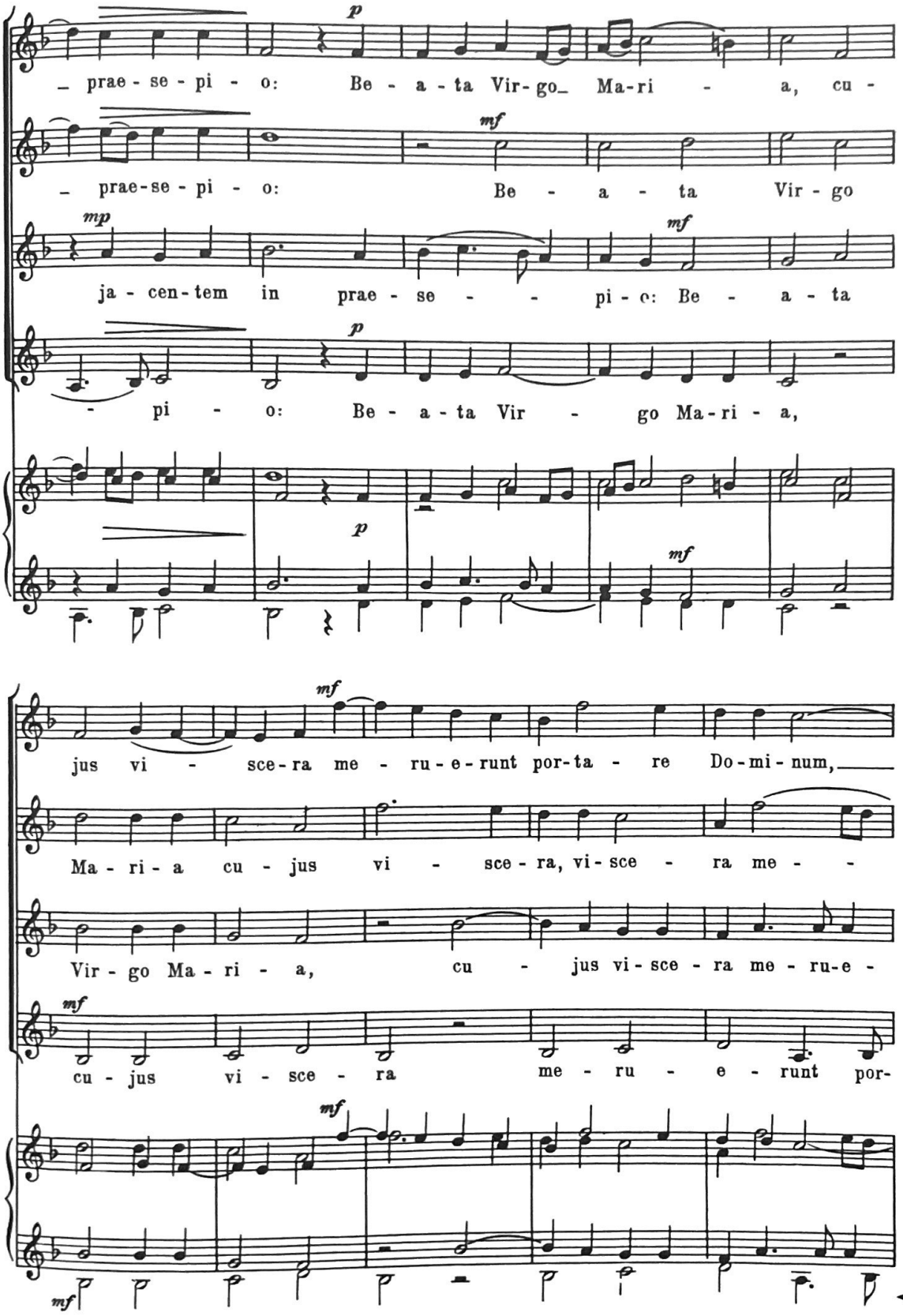
p
– prae - se - pi - o: Be - a - ta Vir - go Ma - ri - a, cu -
mf
– prae - se - pi - o: Be - a - ta Vir - go
mp
ja - cen - tem in prae - se - pi - o: Be - a - ta
mf
p
- pi - o: Be - a - ta Vir - go Ma - ri - a,
p
mf
mf
jus vi - sce - ra me - ru - e - runt por - ta - re Do - mi - num,
Ma - ri - a cu - jus vi - sce - ra, vi - sce - ra me - -
Vir - go Ma - ri - a, cu - jus vi - sce - ra me - ru - e -
mf
cu - jus vi - sce - ra me - ru - e - runt por -
mf
mf

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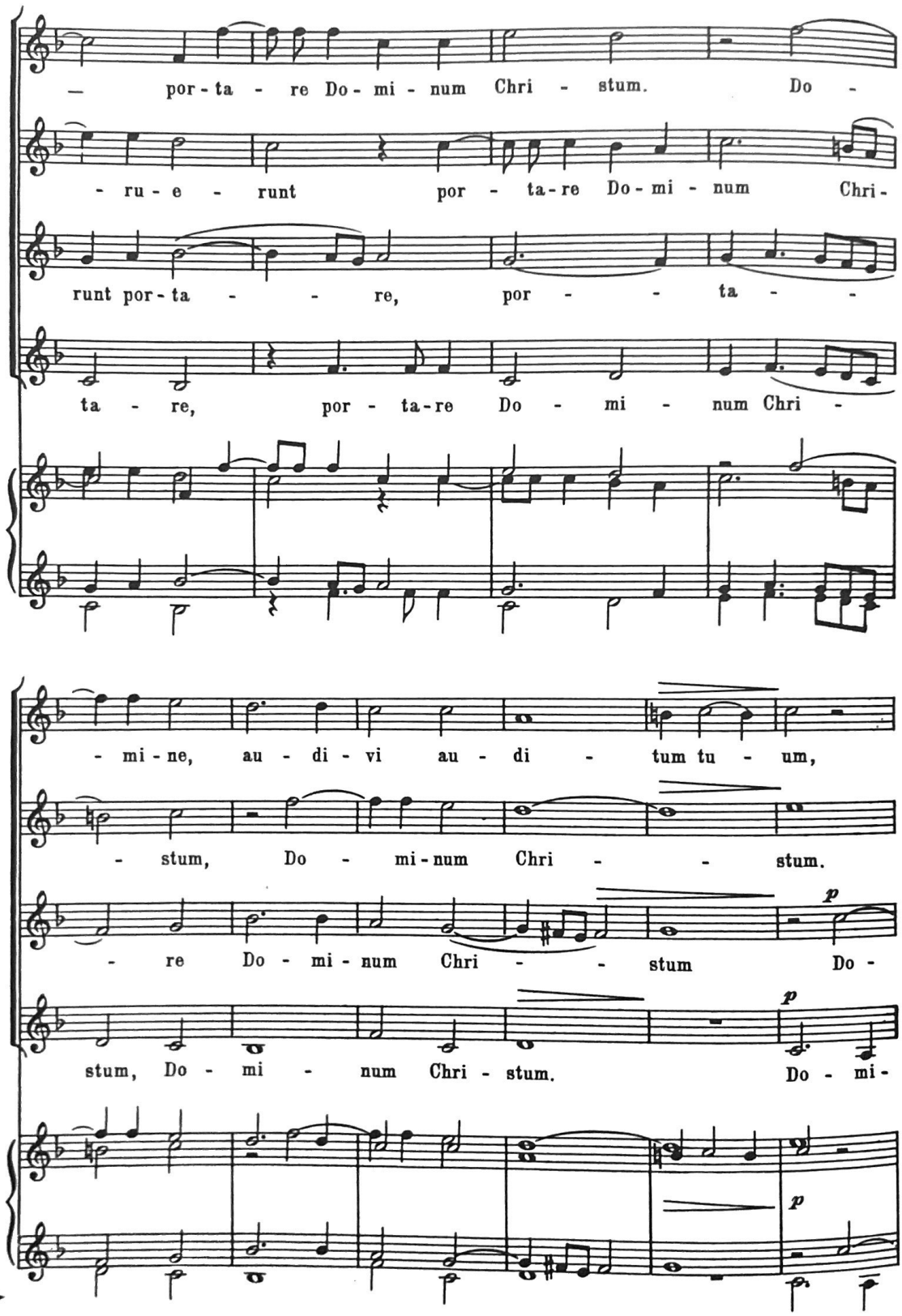
— por - ta - re Do - mi - num Chri - stum. Do -
- ru - e - runt por - ta - re Do - mi - num Chri -
runt por - ta - - re, por - - ta - -
ta - re, por - ta - re Do - mi - num Chri -
- mi - ne, au - di - vi au - di - tum tu - um,
- stum, Do - mi - num Chri - - stum.
- re Do - mi - num Chri - - stum Do -
stum, Do - mi - num Chri - stum. Do - mi -
p
p
p

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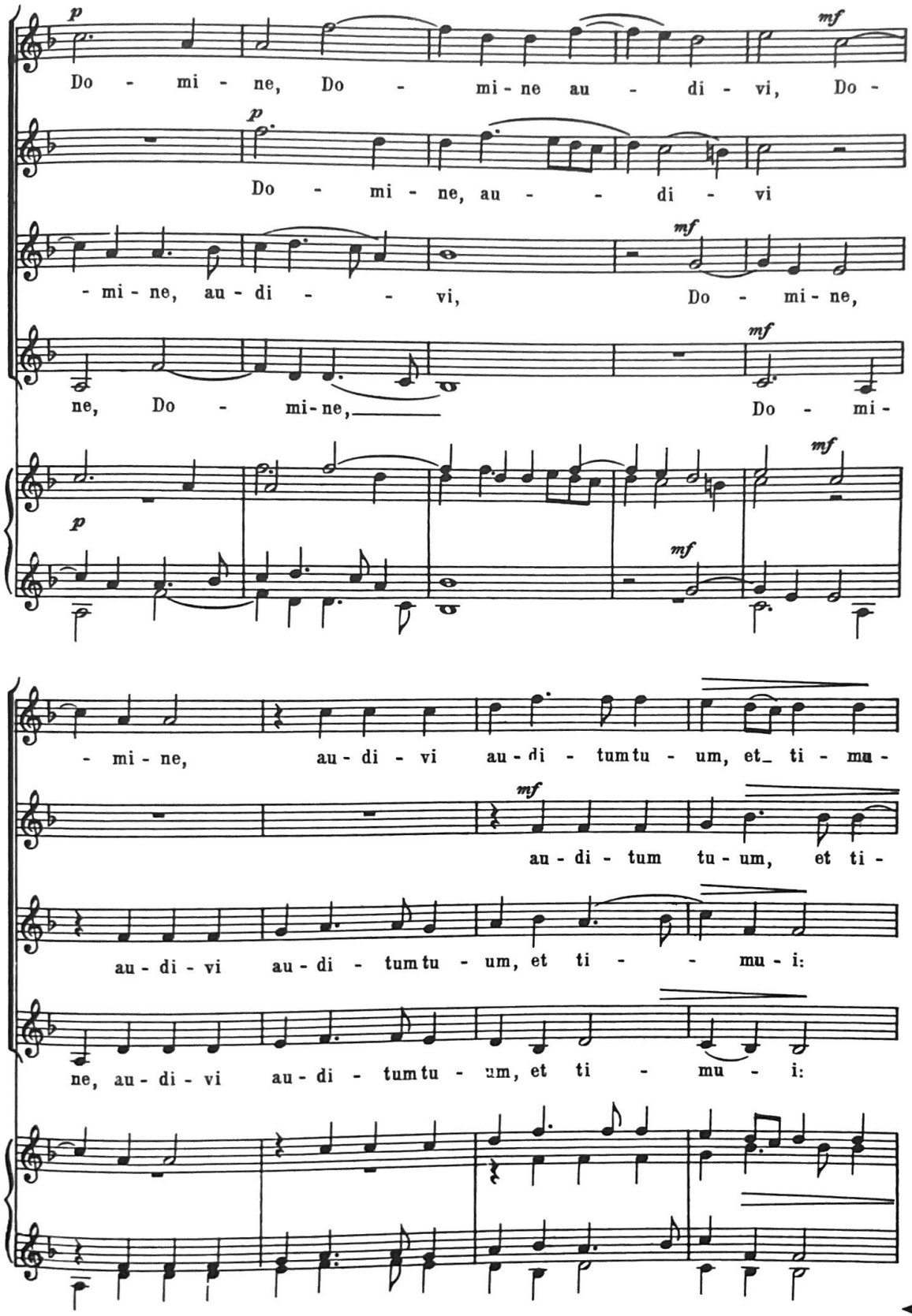
p
Do - mi - ne, Do - mi - ne au - di - vi, Do -
mf
p
Do - mi - ne, au - - di - vi
- mi - ne, au - di - - vi,
mf
Do - mi - ne,
ne, Do - mi - ne,
mf
Do - mi -
p
mf
- mi - ne, au - di - vi au - di - tum tu - um, et ti - mu -
mf
au - di - tum tu - um, et ti -
au - di - vi au - di - tum tu - um, et ti - - mu - i:
ne, au - di - vi au - di - tum tu - um, et ti - mu - i:

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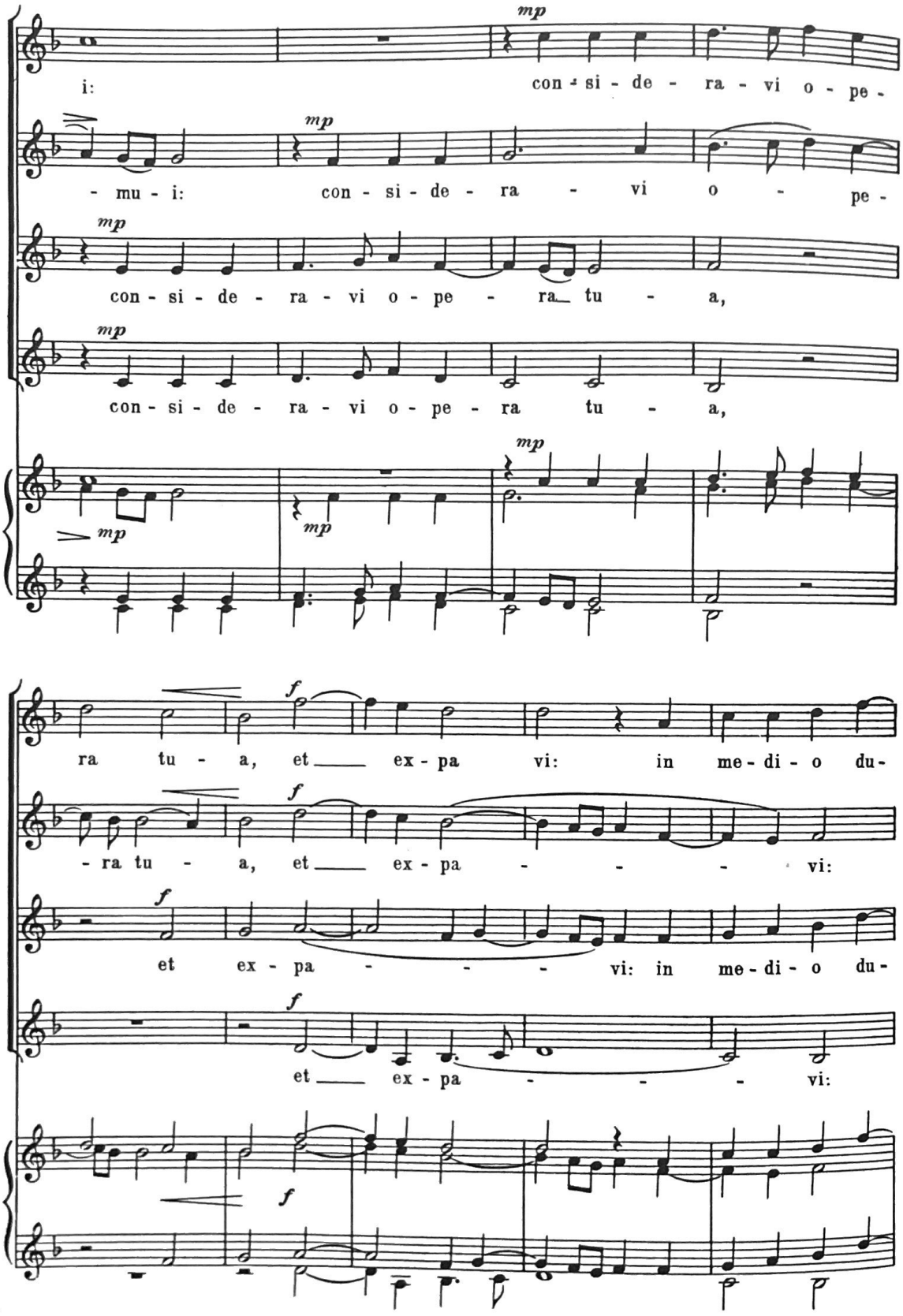
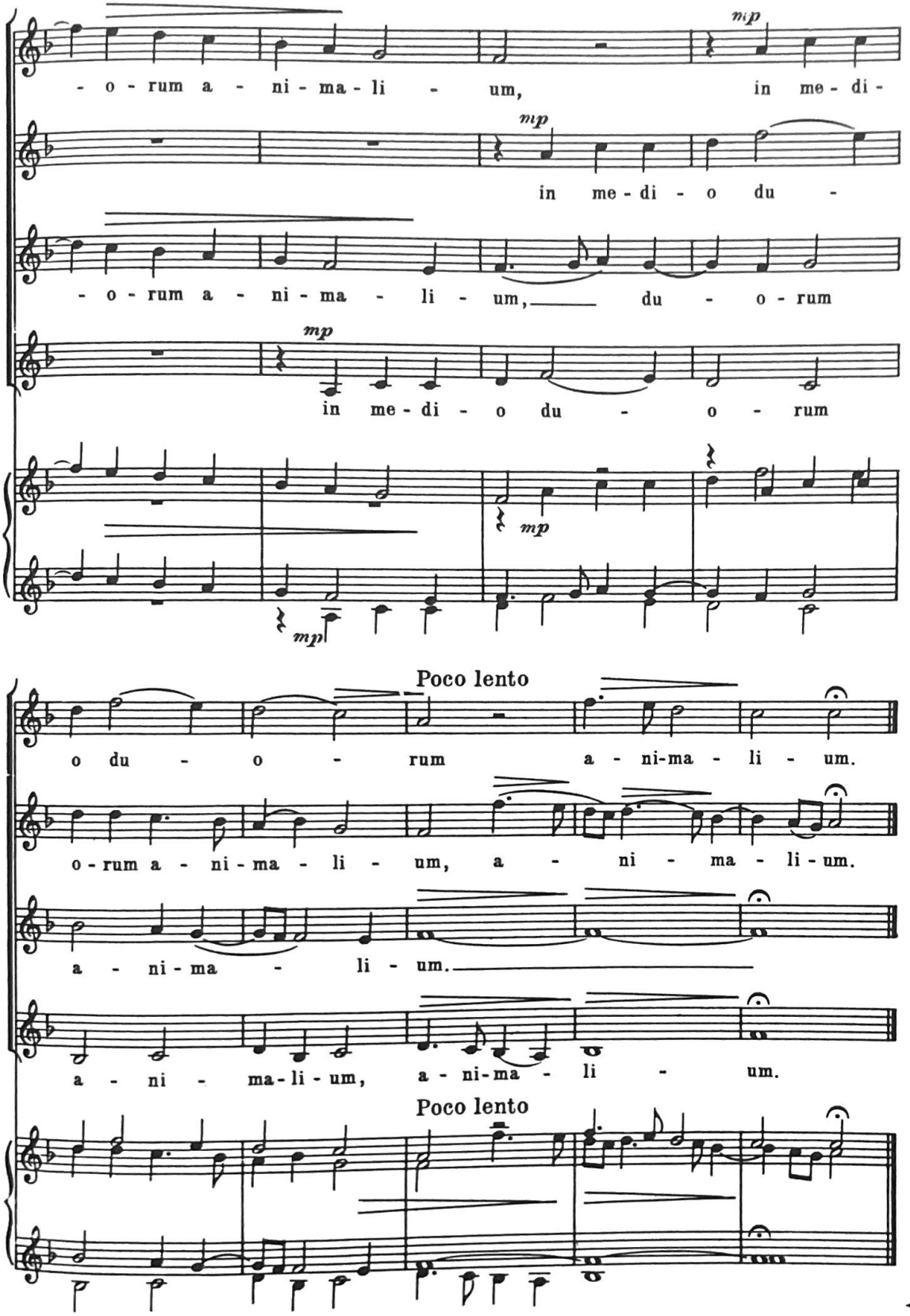

mp
i: con - si - de - ra - vi o - pe -
- mu - i: con - si - de - ra - vi o - pe -
con - si - de - ra - vi o - pe - ra tu - a,
con - si - de - ra - vi o - pe - ra tu - a,
f
ra tu - a, et ex - pa vi: in me - di - o du -
- ra tu - a, et ex - pa - - - vi:
et ex - pa - - - vi: in me - di - o du -
et ex - pa - - - vi:

Student Book Page 103

- o - rum a - ni - ma - li - um, in me - di -
mp
in me - di - o du -
- o - rum a - ni - ma - li - um, du - o - rum
in me - di - o du - o - rum
Poco lento
o du - o - rum a - ni-ma - li - um.
o - rum a - ni - ma - li - um, a - ni - ma - li - um.
a - ni - ma - li - um.
a - ni - ma-li - um, a - ni-ma - li - um.
Poco lento

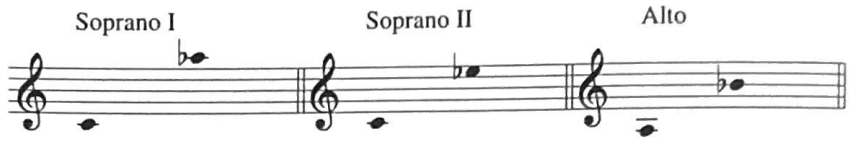
Student Book Page 104

OF CREATION

Composer: Linda Spevacek
Text: English
Voicing: SSA
Key: D major, D♭ major with key shifts throughout

Meter: $\frac{4}{4}$
Form: ABA
Style: Contemporary, Majestic

Accompaniment: Piano or Organ; optional a cappella
Programming: General Concert, Festival, Concert Closer

Ranges:

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OF CREATION
Composer: Linda Spevacek
Text: Linda Spevacek
Voicing: SSA

Cultural Context:
This is a majestic text dealing with the wonders of nature and the world, reminding us to respect our natural surroundings.

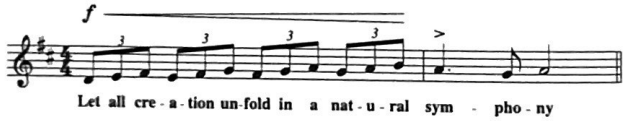
Let all creation unfold in a natural symphony,
See it unfold in a wonderful, royal array,
Let it awaken the spirit with all of its majesty,
Opening up with a beautiful, regal display.

Read through the rest of the text and share with the class the words that are most striking or powerful to you.

Form is an organization of musical ideas consisting of unity and variety. Composers use unity (repetition of a theme) and variety (contrasting material) to organize their musical ideas into a song. If mm. 1-25 in "Of Creation" were labeled Theme A, what would the overall form or organization of this piece be?

Musical Terms:

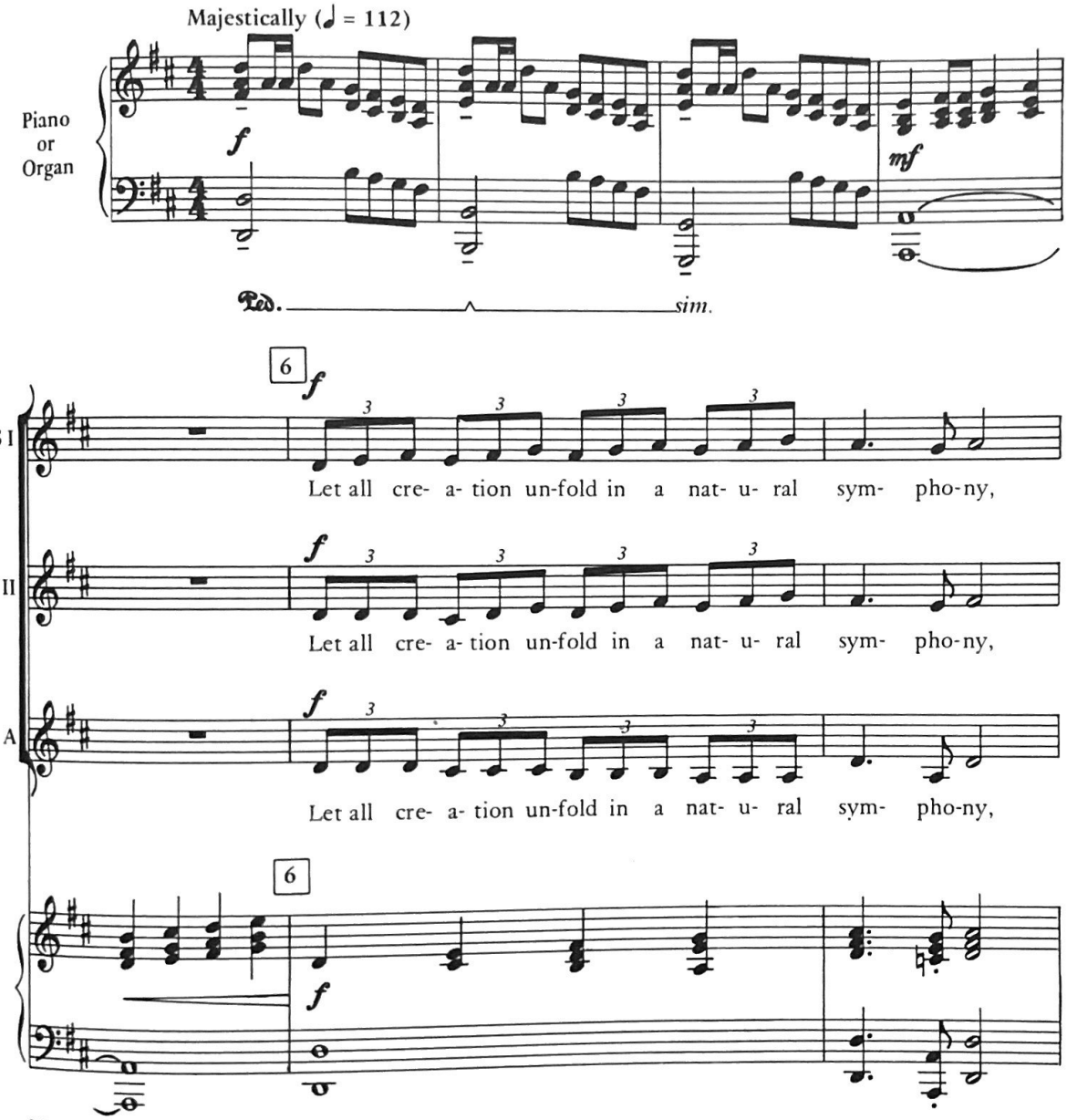
accel. e cresc. (accelerando e crescendo)	*div.* (divisi)	*molto rit.* (molto ritardando)
sub. (subito)	**Tempo I**	form

Preparation:
- Notice how the text flows with the feeling of the triplets. Use the triplet patterns to give forward motion to each phrase as it builds. Think of each measure with the triplet as a crescendo to the new word of the next bar.

- Work to keep the triplet patterns flowing. Keep a smooth *legato* line as you move towards the peak of the phrase.

Evaluation:
- In the triplet patterns, are you able to sing a flowing phrase without accenting each note?
- Look for the ABA form. In the B section, can you feel the change in character to a smoother, less majestic feel? Work to keep an even, smooth *legato* line as you sing these longer phrases.

Of Creation

For SSA and Piano or Organ

Words and Music by
LINDA SPEVACEK

* May also be performed a cappella if desired.

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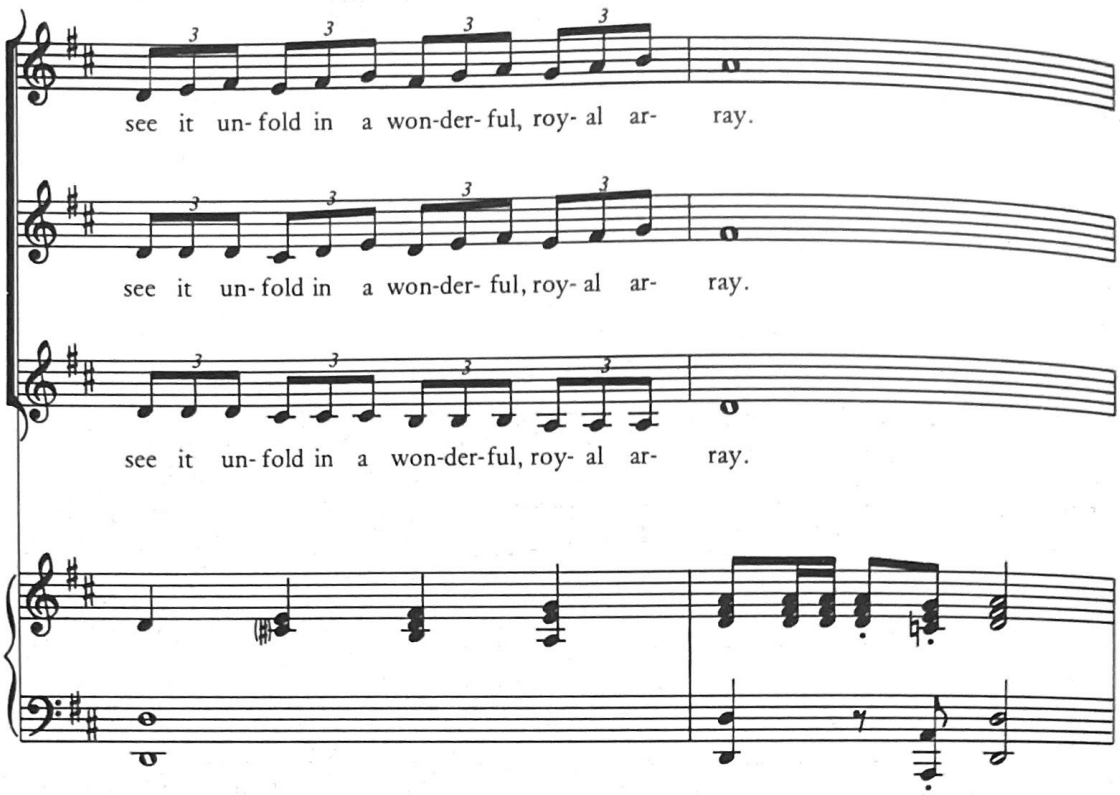
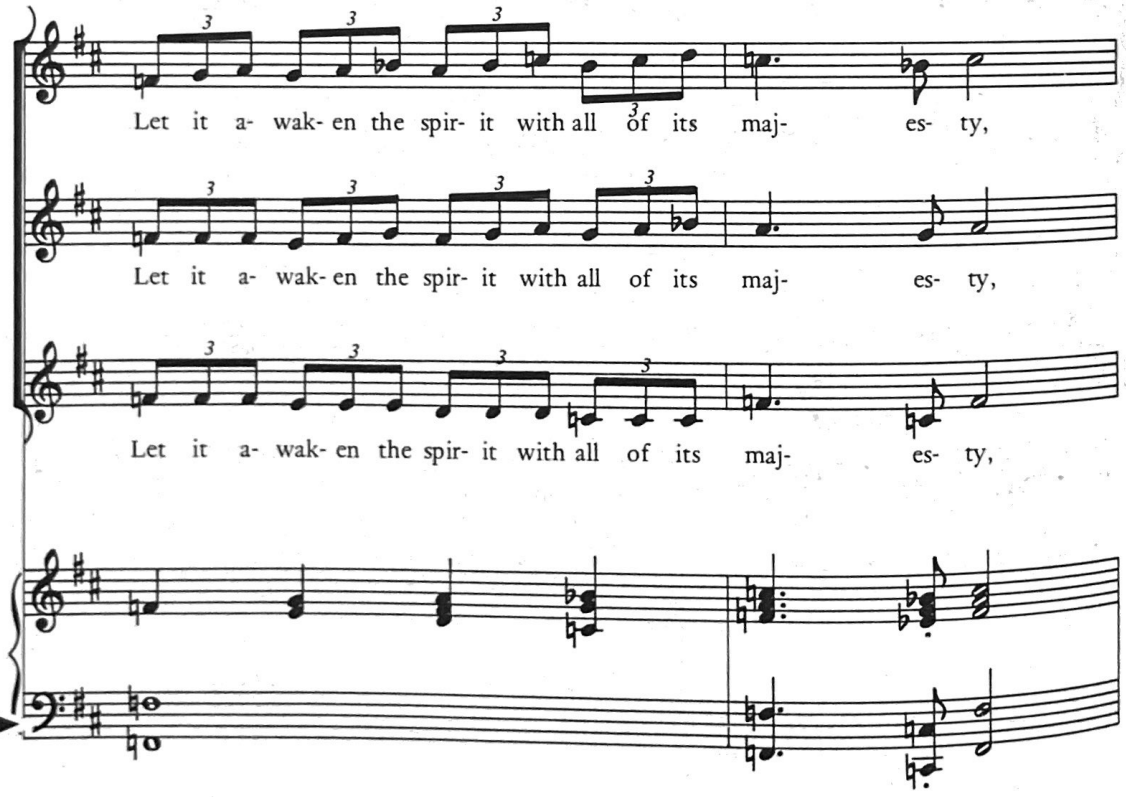
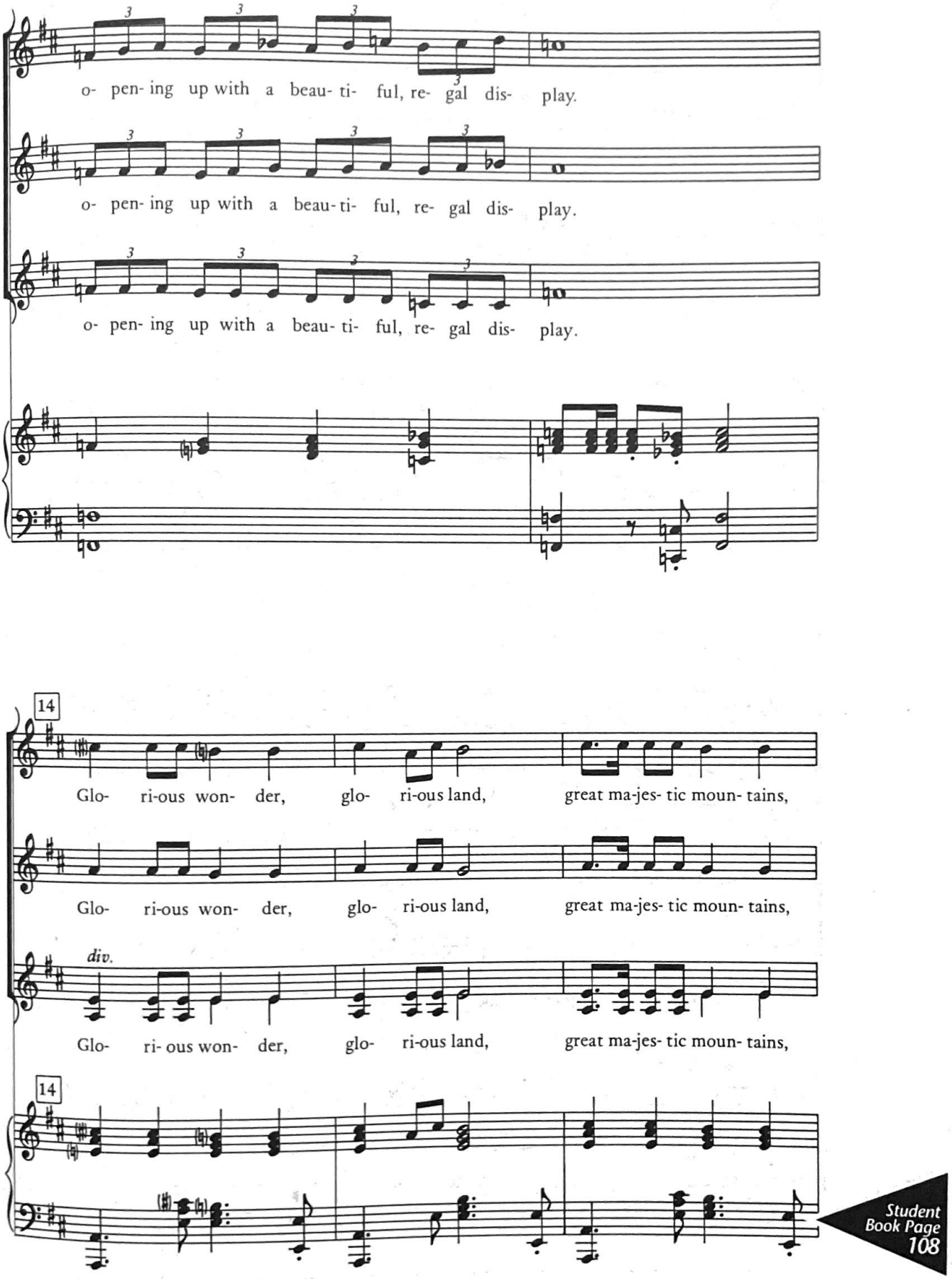

Let it a- wak- en the spir- it with all of its maj- es- ty,
Let it a- wak- en the spir- it with all of its maj- es- ty,
Let it a- wak- en the spir- it with all of its maj- es- ty,

Student Book Page 107

o- pen- ing up with a beau- ti- ful, re- gal dis- play.
o- pen- ing up with a beau- ti- ful, re- gal dis- play.
o- pen- ing up with a beau- ti- ful, re- gal dis- play.
14
Glo- ri-ous won- der, glo- ri-ous land, great ma-jes- tic moun- tains,
Glo- ri-ous won- der, glo- ri-ous land, great ma-jes- tic moun- tains,
div.
Glo- ri- ous won- der, glo- ri-ous land, great ma-jes- tic moun- tains,
14

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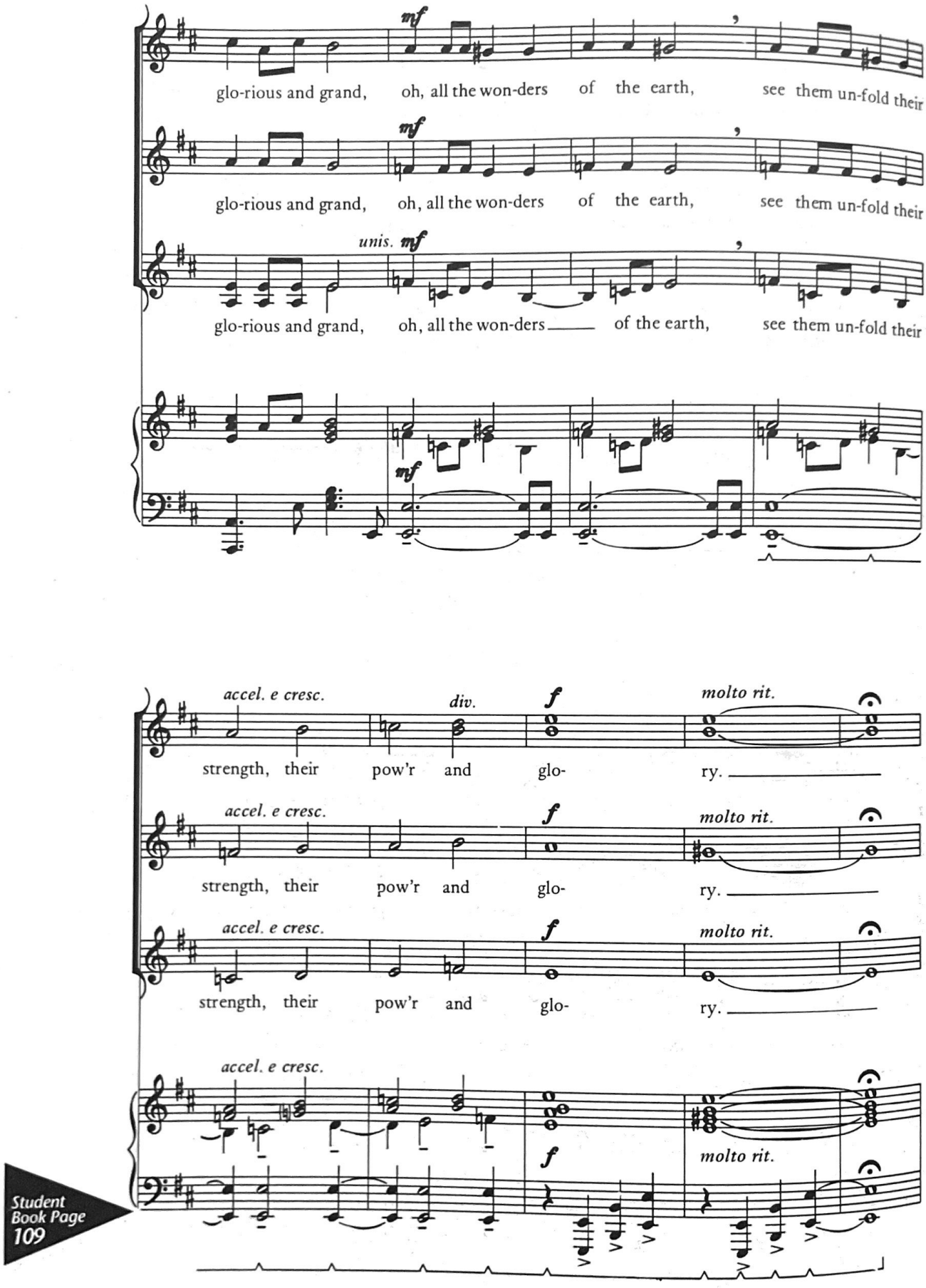
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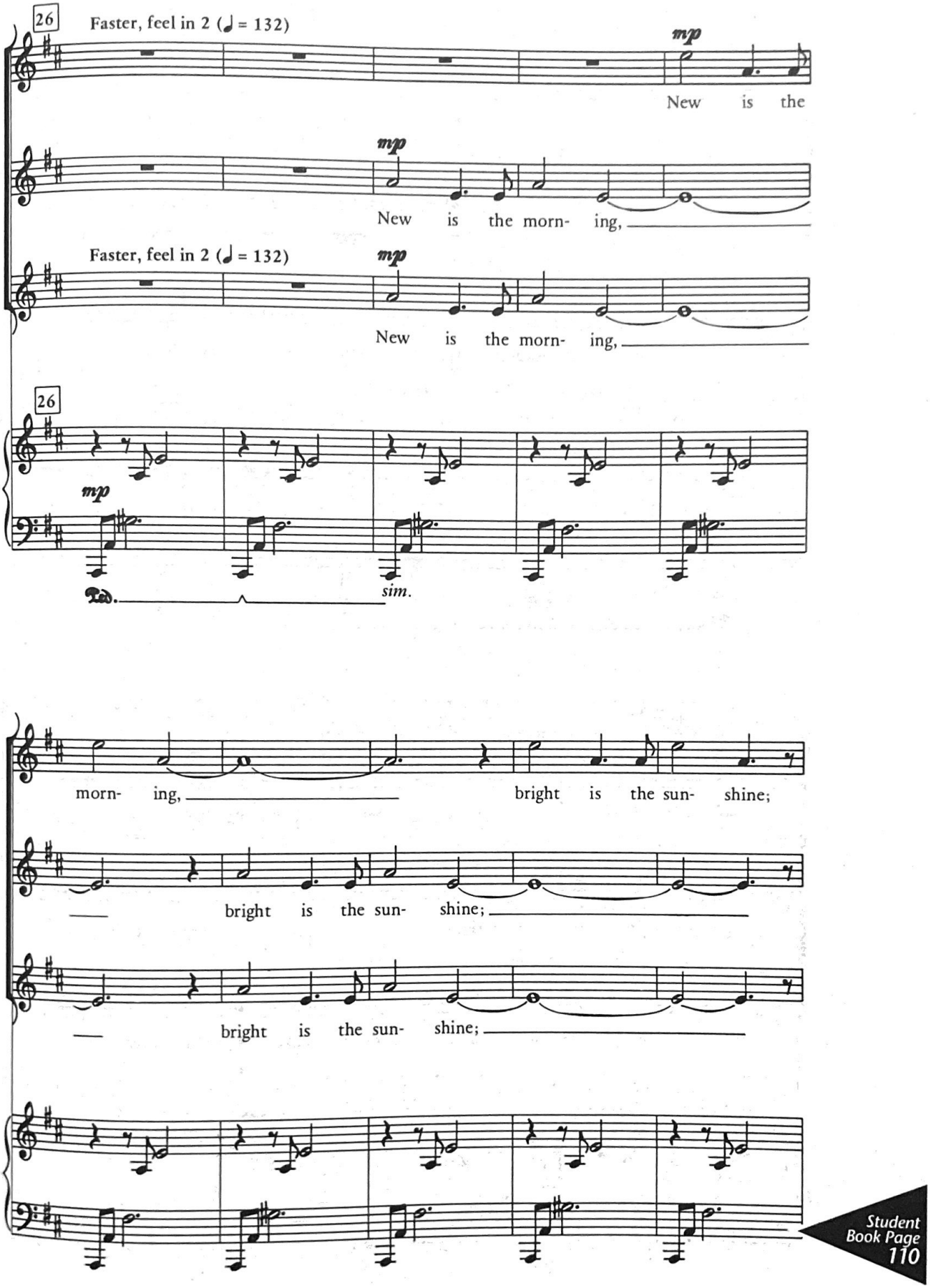
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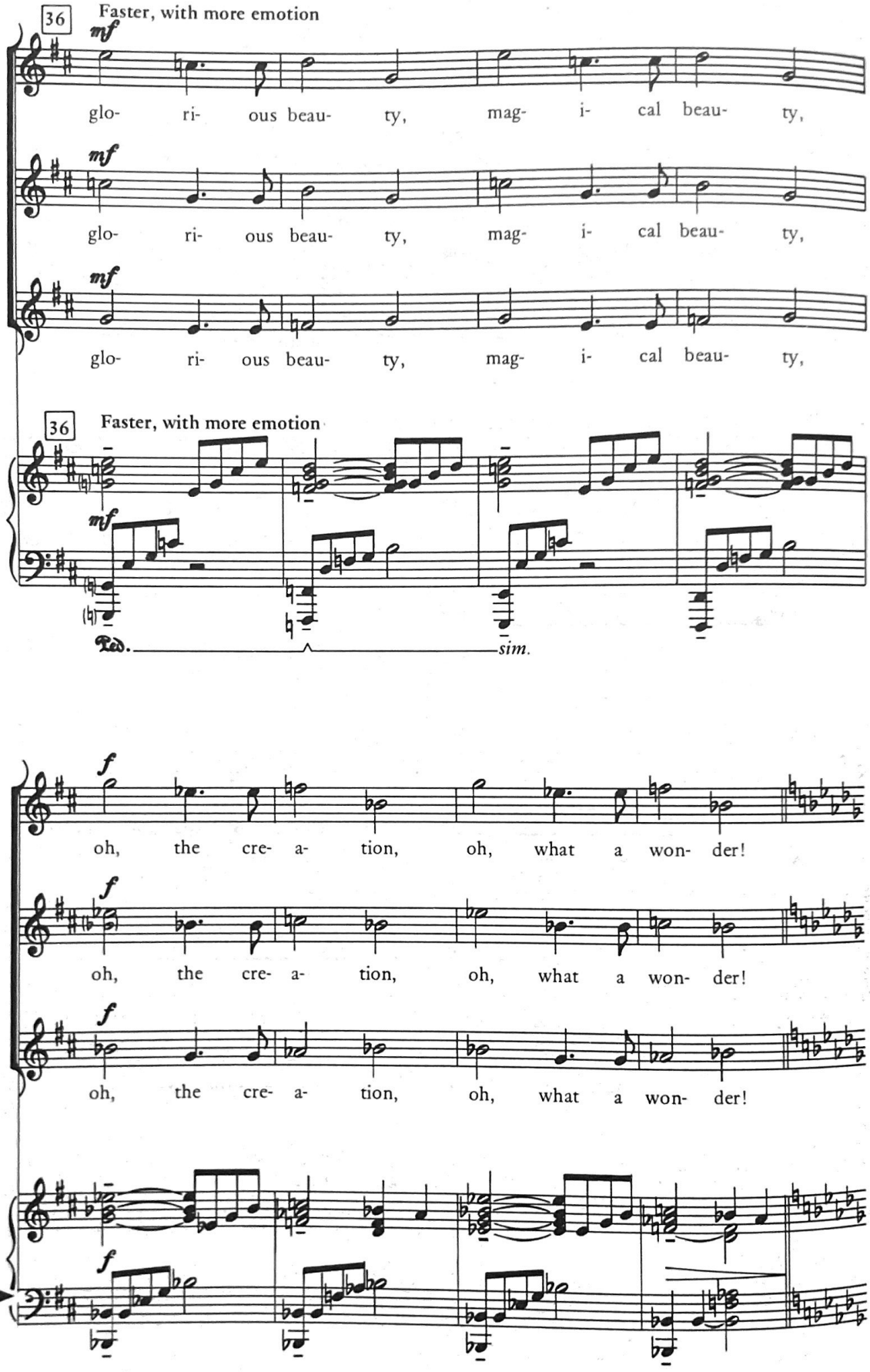
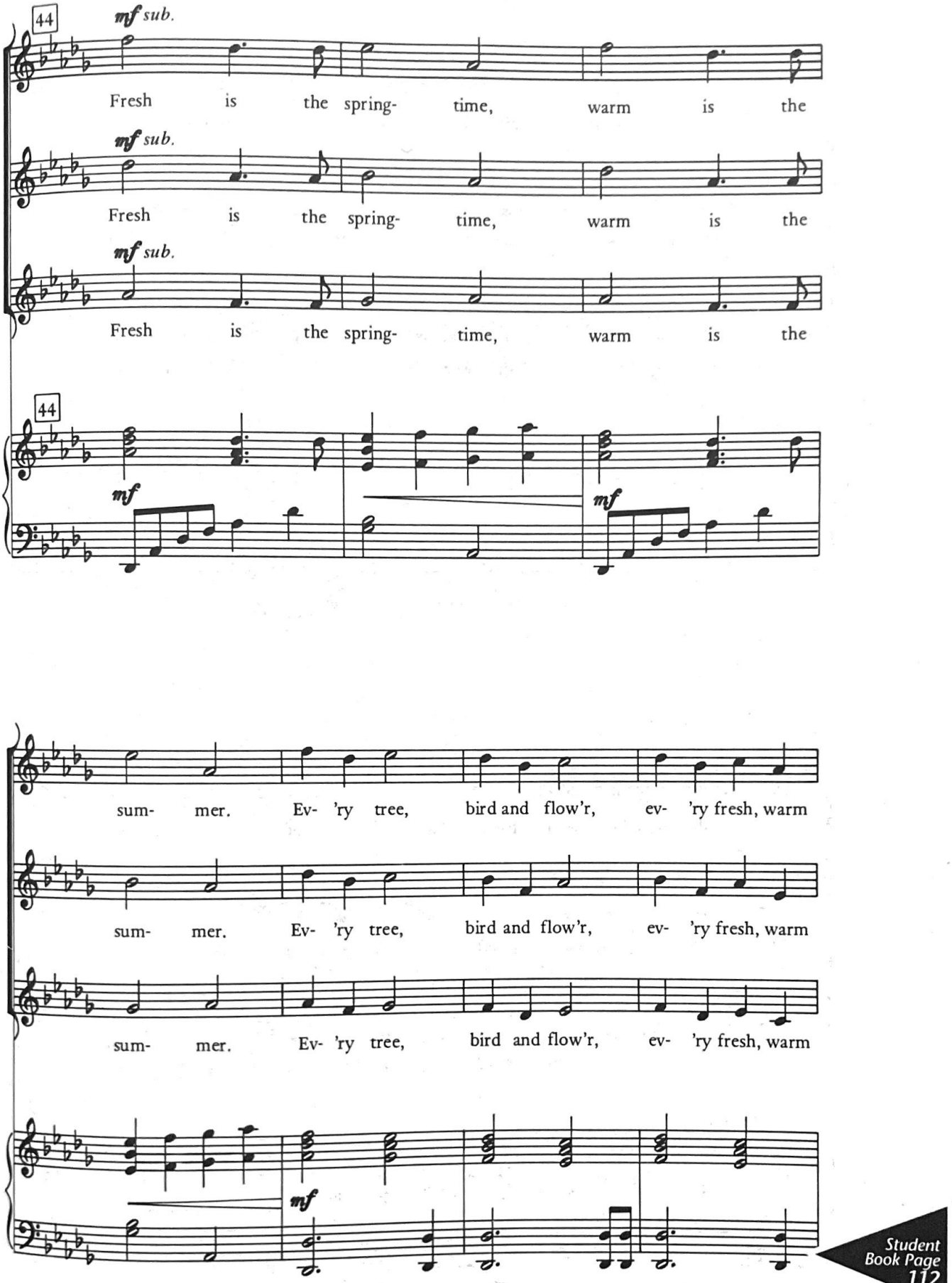
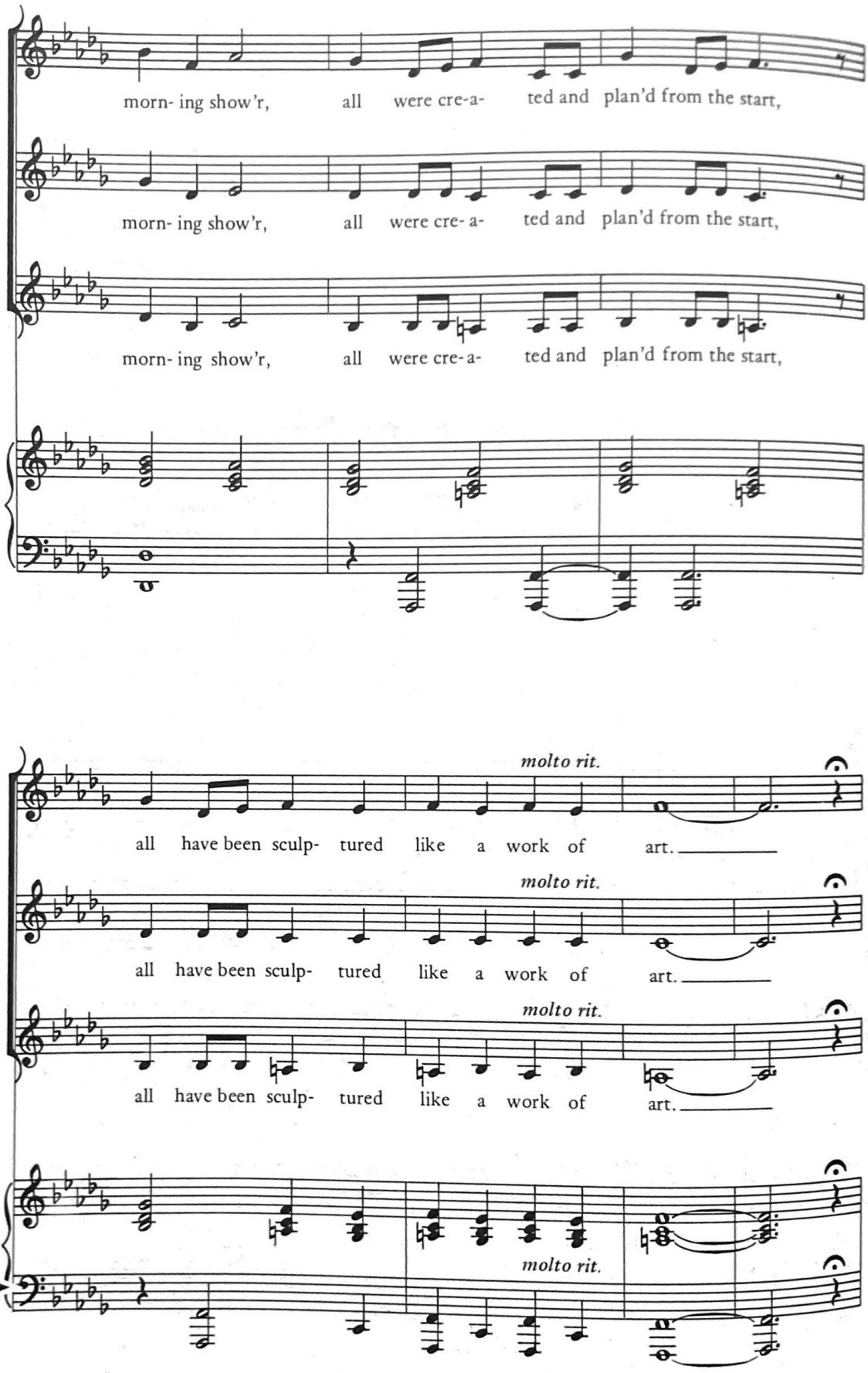

36
Faster, with more emotion
mf
glo- ri- ous beau- ty, mag- i- cal beau- ty,
mf
glo- ri- ous beau- ty, mag- i- cal beau- ty,
mf
glo- ri- ous beau- ty, mag- i- cal beau- ty,
36
Faster, with more emotion
mf
Ped.
sim.
f
oh, the cre- a- tion, oh, what a won- der!
f
oh, the cre- a- tion, oh, what a won- der!
f
oh, the cre- a- tion, oh, what a won- der!
f

Student Book Page 111

44
mf sub.
Fresh is the spring- time, warm is the
mf sub.
Fresh is the spring- time, warm is the
mf sub.
Fresh is the spring- time, warm is the
44
mf
mf
sum- mer. Ev- 'ry tree, bird and flow'r, ev- 'ry fresh, warm
sum- mer. Ev- 'ry tree, bird and flow'r, ev- 'ry fresh, warm
sum- mer. Ev- 'ry tree, bird and flow'r, ev- 'ry fresh, warm
mf

Student Book Page 112

morn- ing show'r, all were cre-a- ted and plan'd from the start,
morn- ing show'r, all were cre- a- ted and plan'd from the start,
morn- ing show'r, all were cre-a- ted and plan'd from the start,
molto rit.
all have been sculp- tured like a work of art.
molto rit.
all have been sculp- tured like a work of art.
molto rit.
all have been sculp- tured like a work of art.
molto rit.

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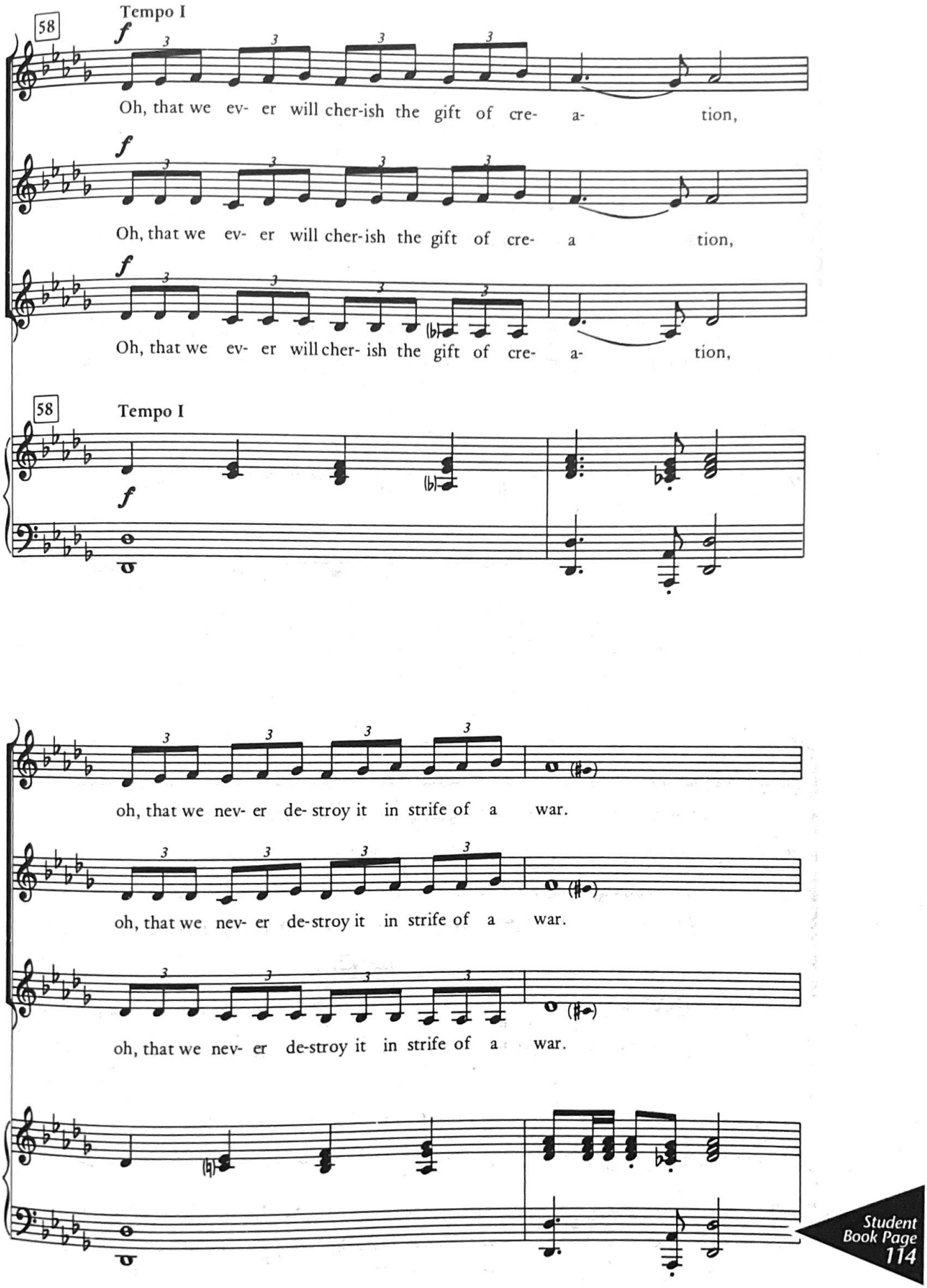
58
Tempo I
f
Oh, that we ev- er will cher-ish the gift of cre- a- tion,
Oh, that we ev- er will cher-ish the gift of cre- a tion,
Oh, that we ev- er will cher- ish the gift of cre- a- tion,
58
Tempo I
oh, that we nev- er de- stroy it in strife of a war.
oh, that we nev- er de-stroy it in strife of a war.
oh, that we nev- er de-stroy it in strife of a war.

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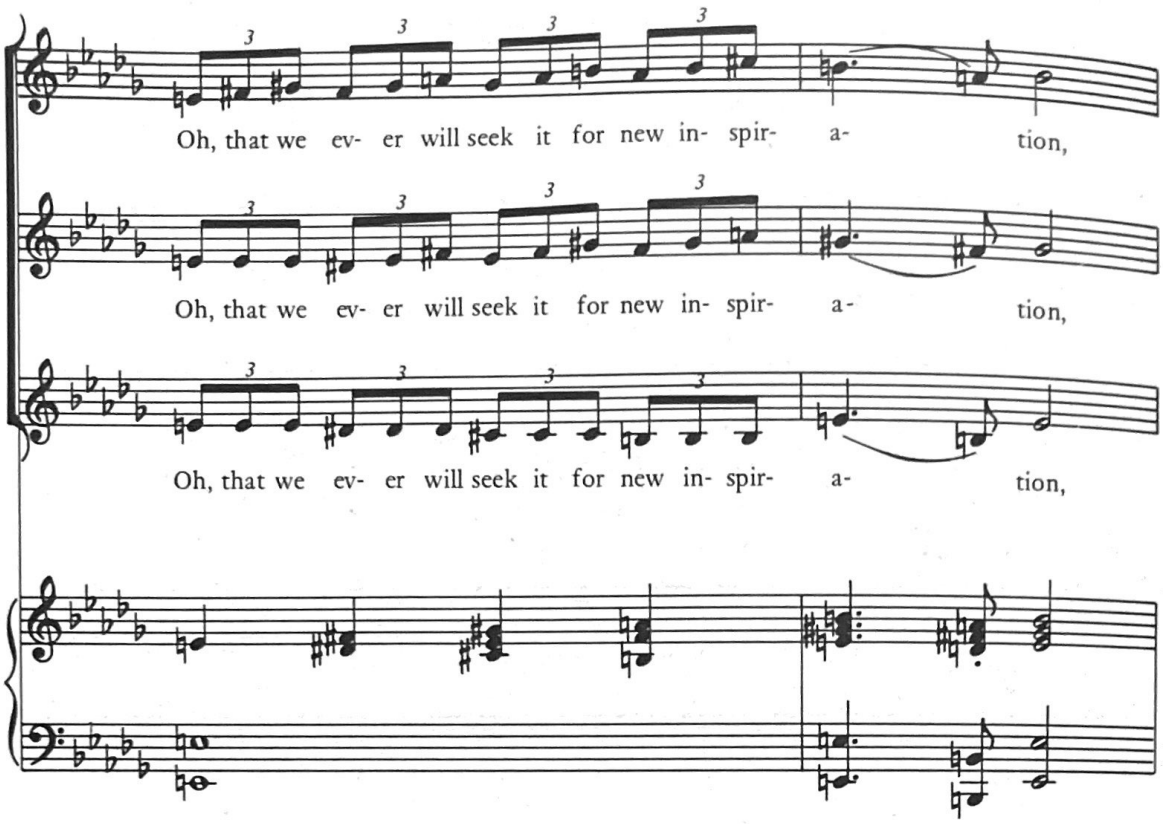
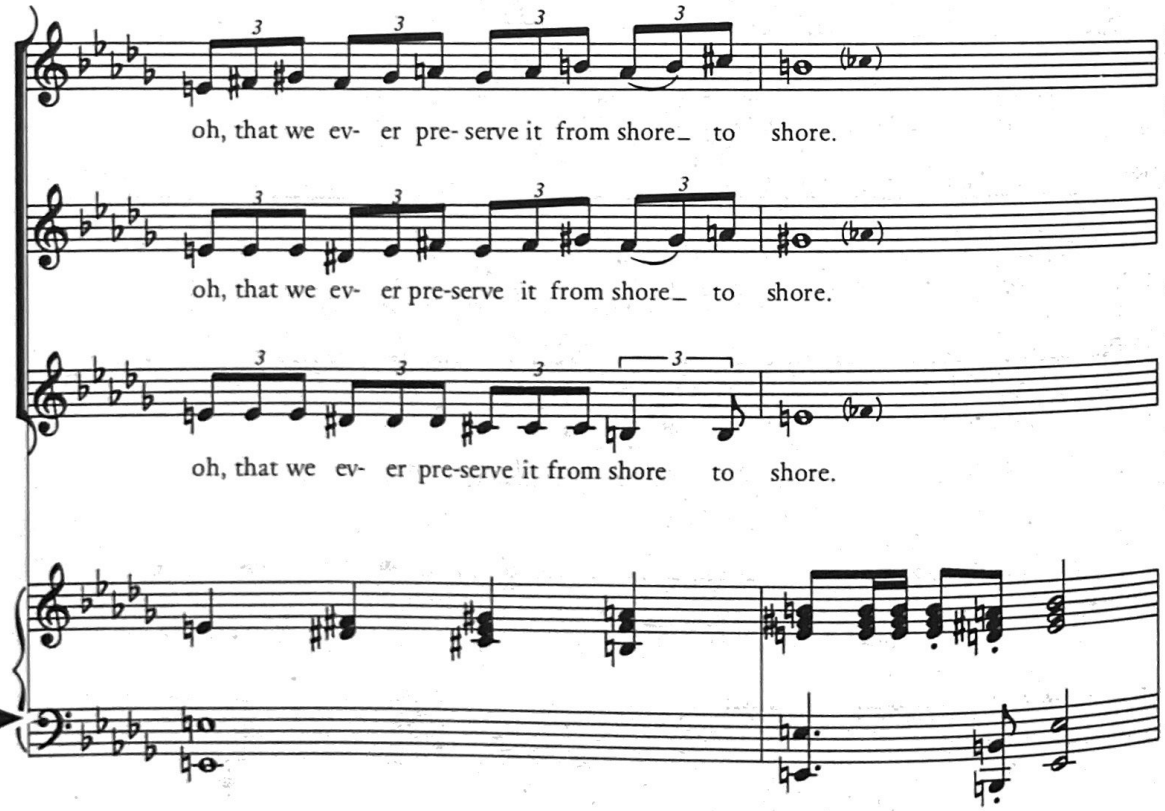

Oh, that we ev- er will seek it for new in- spir- a- tion,
Oh, that we ev- er will seek it for new in- spir- a- tion,
Oh, that we ev- er will seek it for new in- spir- a- tion,

oh, that we ev- er pre- serve it from shore_ to shore.
oh, that we ev- er pre-serve it from shore_ to shore.
oh, that we ev- er pre-serve it from shore to shore.

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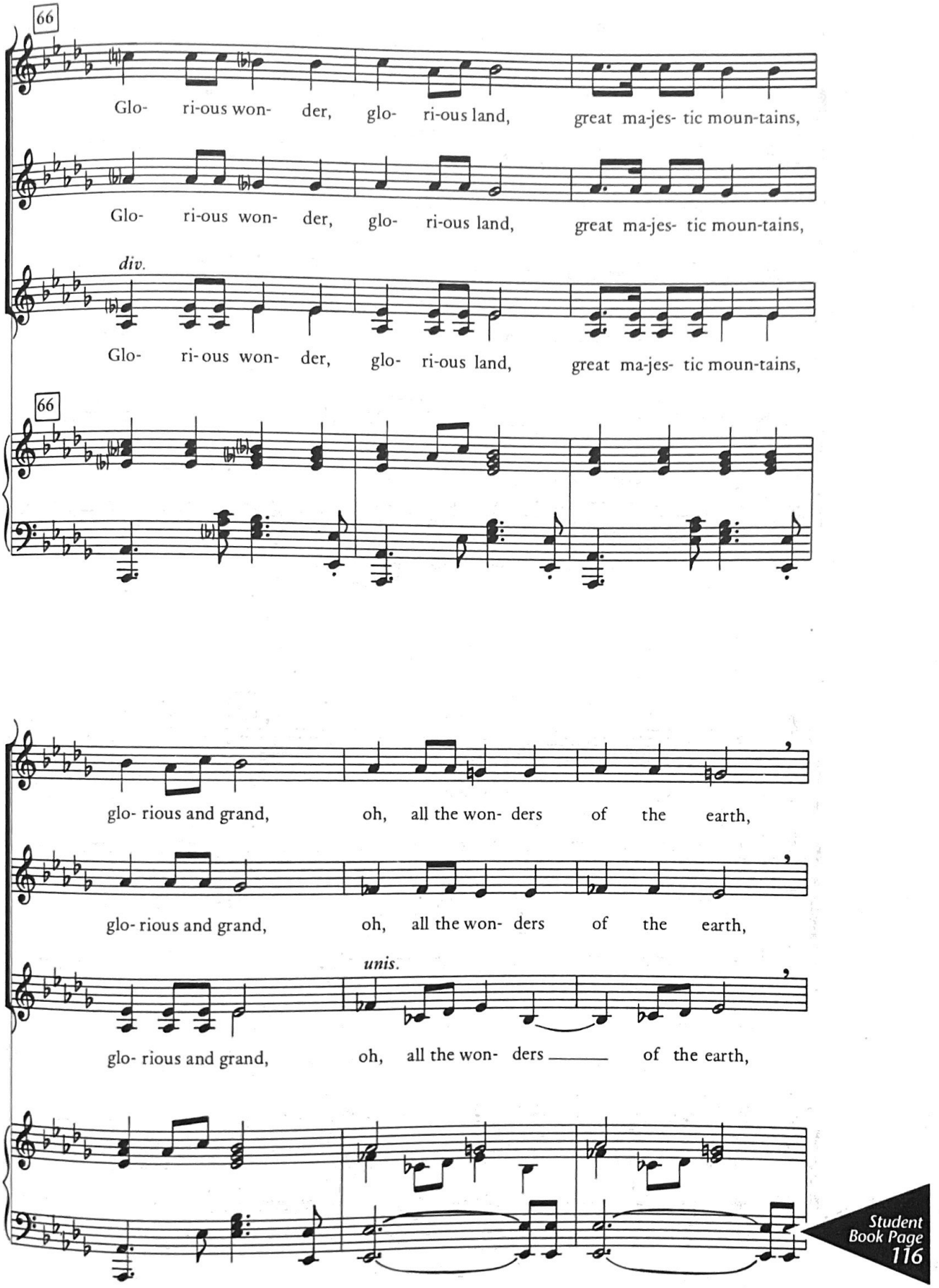
66
Glo- ri-ous won- der, glo- ri-ous land, great ma-jes- tic moun-tains,
Glo- ri-ous won- der, glo- ri-ous land, great ma-jes- tic moun-tains,
div.
Glo- ri-ous won- der, glo- ri-ous land, great ma-jes- tic moun-tains,
66
glo- rious and grand, oh, all the won- ders of the earth,
glo- rious and grand, oh, all the won- ders of the earth,
unis.
glo- rious and grand, oh, all the won- ders of the earth,

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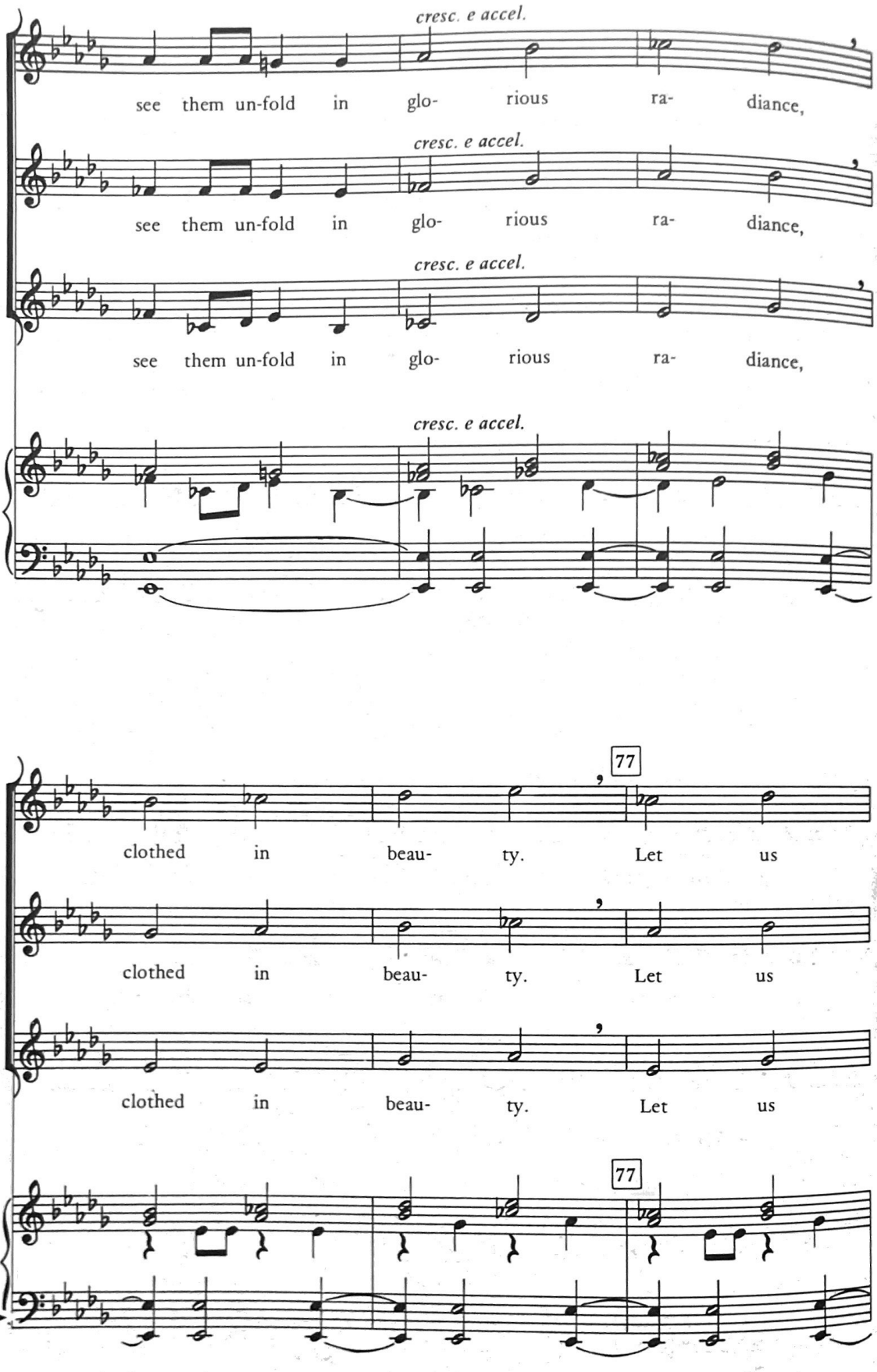
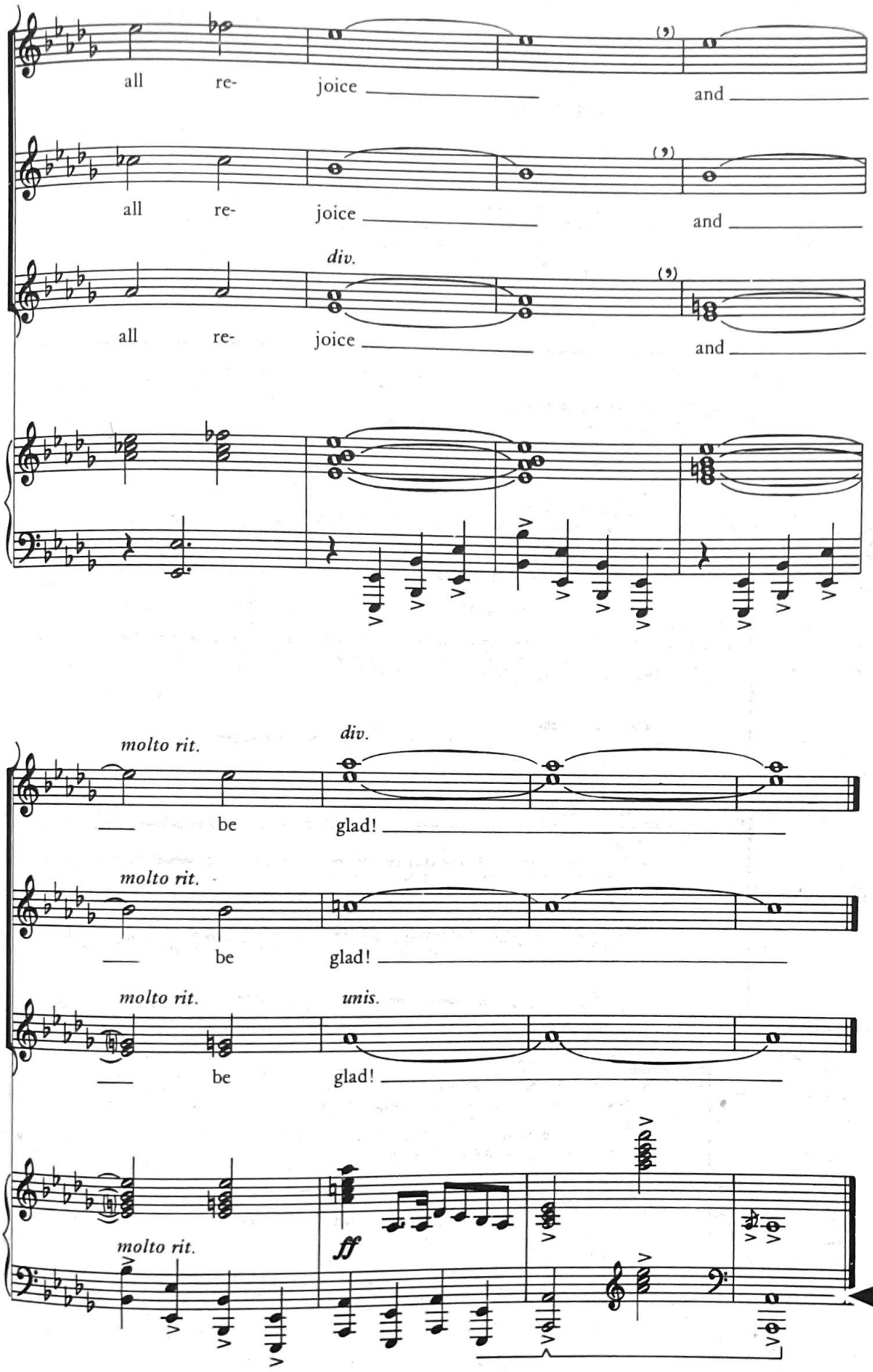

cresc. e accel.
see them un-fold in glo- rious ra- diance,
cresc. e accel.
see them un-fold in glo- rious ra- diance,
cresc. e accel.
see them un-fold in glo- rious ra- diance,
cresc. e accel.
77
clothed in beau- ty. Let us
clothed in beau- ty. Let us
clothed in beau- ty. Let us
77

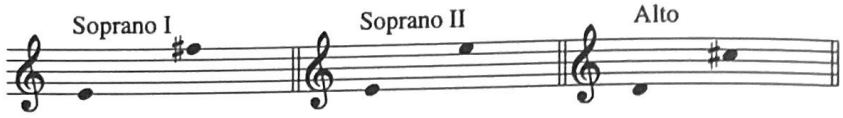
Student Book Page 117

Student Book Page 118

PAVANNE FOR SPRING

Composer: Eugene Butler
Text: English
Voicing: SSA
Key: A major

Meter: $\frac{3}{4}$
Form: ABAB (repeated binary form)
Style: contemporary

Accompaniment: Keyboard accompaniment with finger cymbals and tambourine
Programming: Contest, Concert, Festival, Honor Choir

Ranges:

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PAVANE FOR SPRING

Composer: Eugene Butler
Text: Anonymous
Voicing: SSA

Cultural Context:
"Pavane for Spring" is an exciting composition proclaiming the wonder and joy of spring. The texture of this piece is homophonic throughout. Staggered linear entrances are employed in all voices. The piece requires vocal energy in the tone and phrases, and the pulse of each measure should be felt in one beat per measure rather than three beats per measure. The accents create emphasis and intensity in the dance-like style.

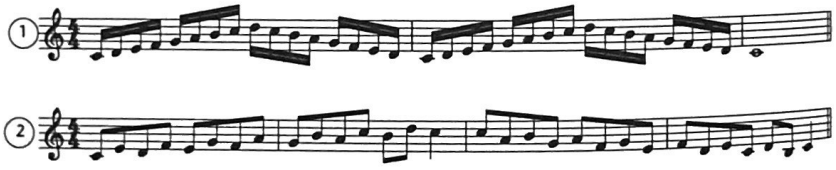
The tonal center of the song shifts from the key of E Major, to A Major, back to E Major.

Eugene Butler is a contemporary composer who serves as the Director of Choral Activities and Professor of Music Theory at Johnson County Community College in Kansas. His compositions include works for chorus, instrumental groups and opera/ballet.

Musical Terms:

cantabile	*cresc. poco a poco* (crescendo poco a poco)	*subito*
// (caesura)	texture	

Preparation:
For an exciting performance of this piece, a singer must master three musical skills—vocal agility, style and articulation.

- Vocal Agility – A voice that can make rapid and precise changes in pitch; semi-staccato in execution. Practice singing the exercises legato; now try semi-staccato.

- Style-Marcato – Emphasized and accented. Find the accented words or beats in the song. Choose important syllables for emphasis to relay the meaning of the text.
- Articulation – Consonants should be quick, forceful, and properly timed. Whisper the phrases in this selection, exaggerating speech, lip and tongue movements.

Evaluation:
- What is the definition of vocal agility, style-marcato, and articulation?
- As a group, discuss possible causes of poor articulation. Are the whispered words more articulate than the sung text? Why or why not? Continually seek ways to improve articulation when singing.

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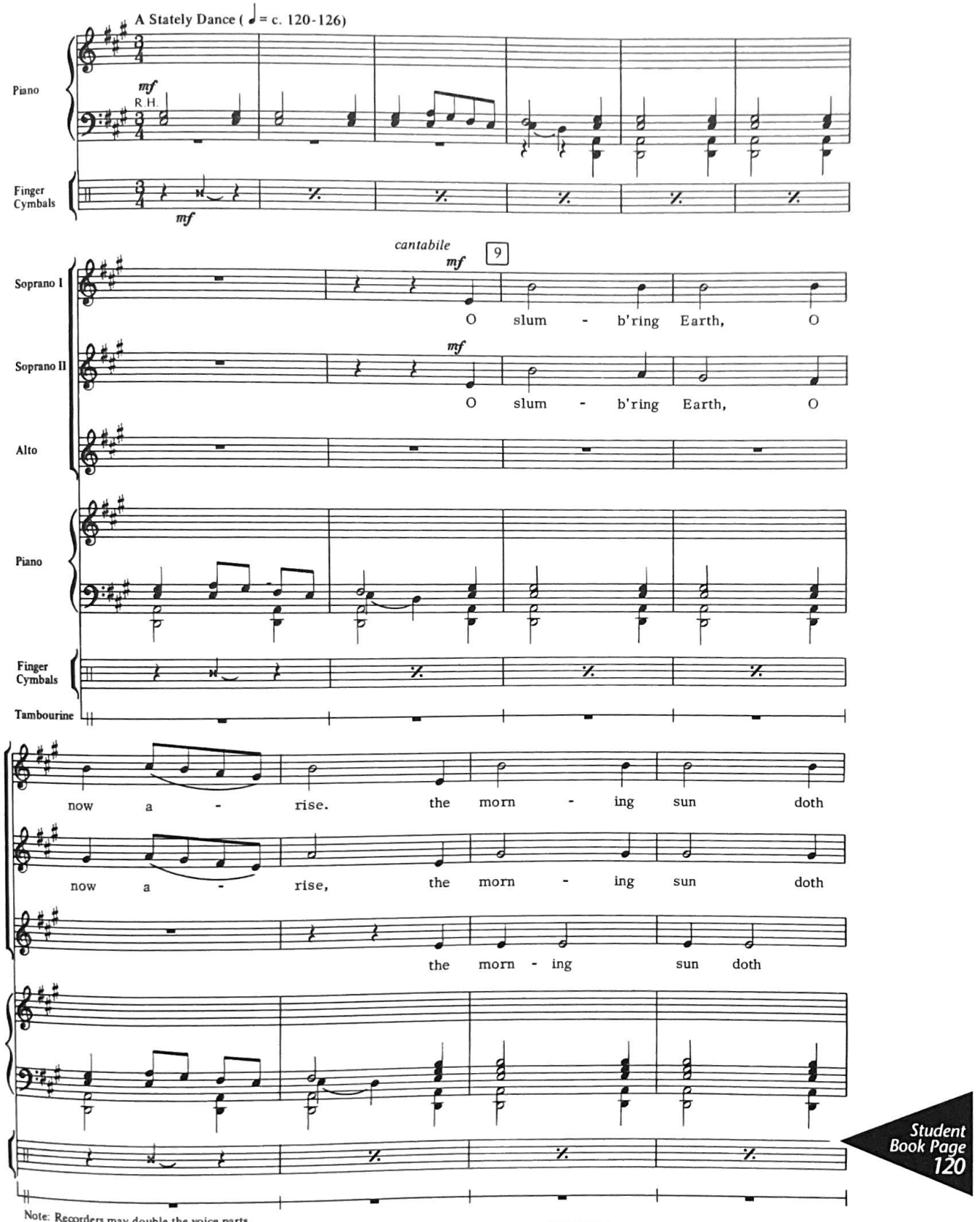
(Answers to Student Page)
- *"Vocal agility" means a voice that can make rapid and precise changes in pitch; semi-staccato in execution.*
- *Style-"marcato" means emphasized and accented.*
- *"Articulation" means consonants should be quick, forceful, and properly timed.*
- *Lazy, weak, and poorly timed consonants cause poor articulation. If choir members can understand whispered words, consonants have been executed properly.*

Pavane for Spring

For SSA and Piano with Optional Finger Cymbols and Tambourine

Anonymous

Music by EUGENE BUTLER

Note: Recorders may double the voice parts.

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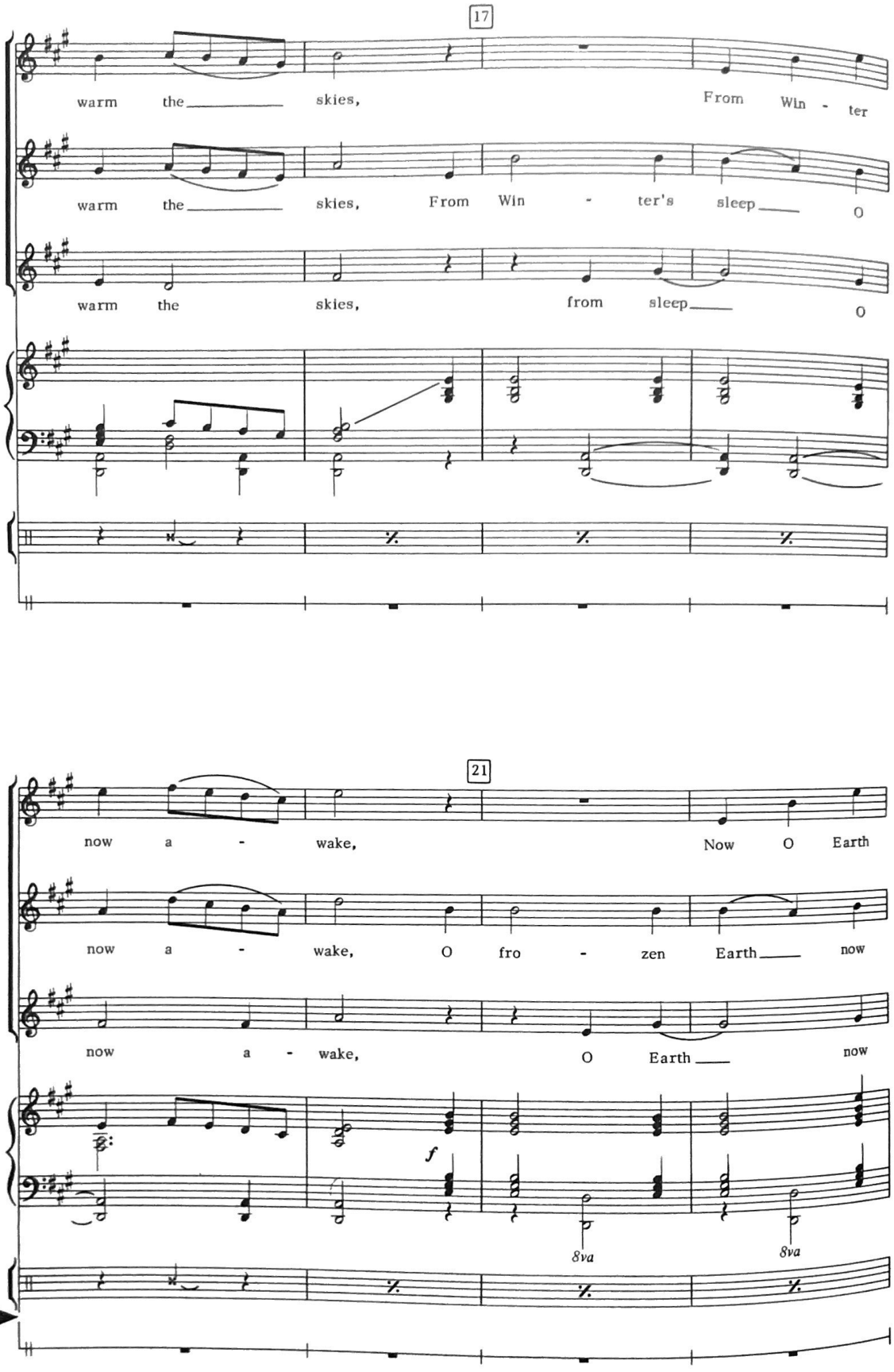
17
warm the skies, From Win - ter
warm the skies, From Win - ter's sleep O
warm the skies, from sleep O
21
now a - wake, Now O Earth
now a - wake, O fro - zen Earth now
now a - wake, O Earth now
f
8va
8va

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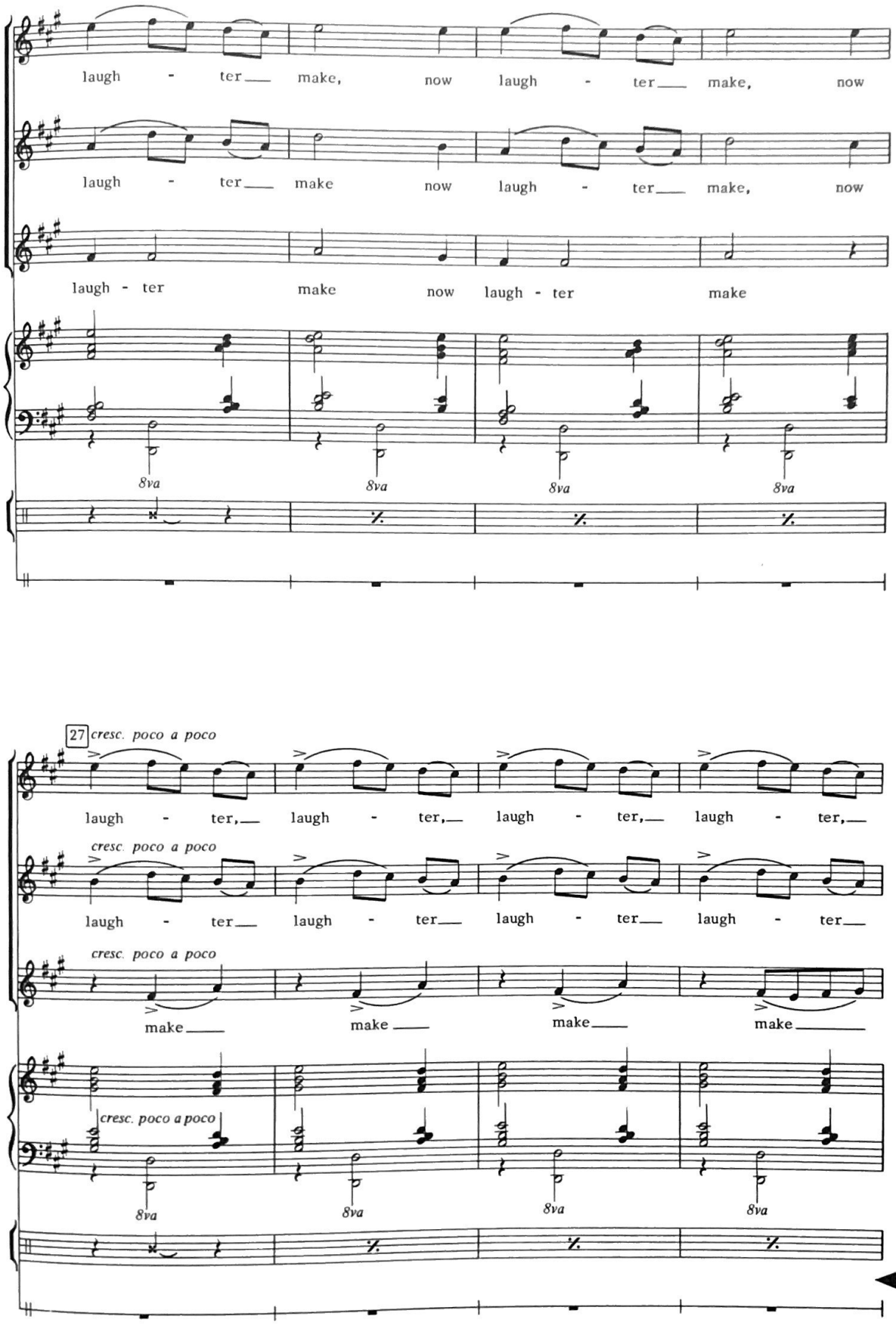
laugh - ter make, now laugh - ter make, now
laugh - ter make now laugh - ter make, now
laugh - ter make now laugh - ter make
8va
8va
8va
8va
27 cresc. poco a poco
laugh - ter, laugh - ter, laugh - ter, laugh - ter,
cresc. poco a poco
laugh - ter laugh - ter laugh - ter laugh - ter
cresc. poco a poco
make make make make
cresc. poco a poco
8va
8va
8va
8va

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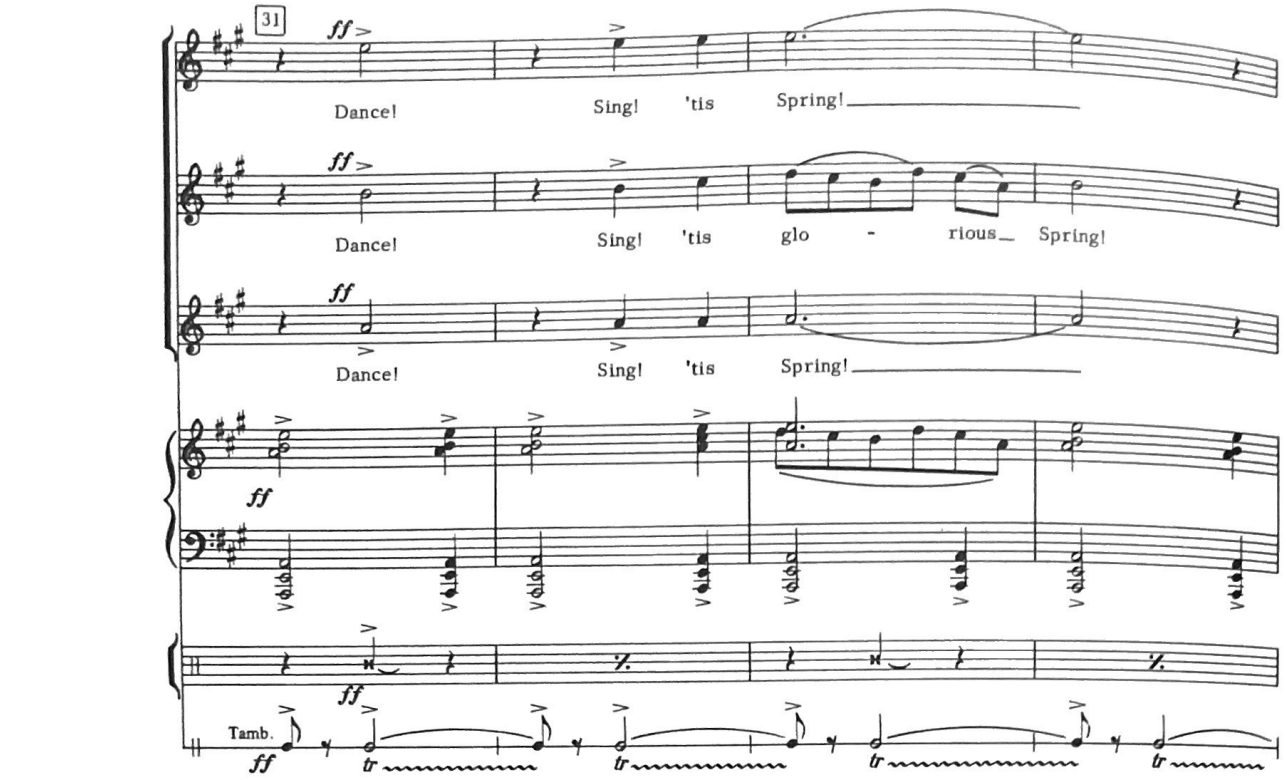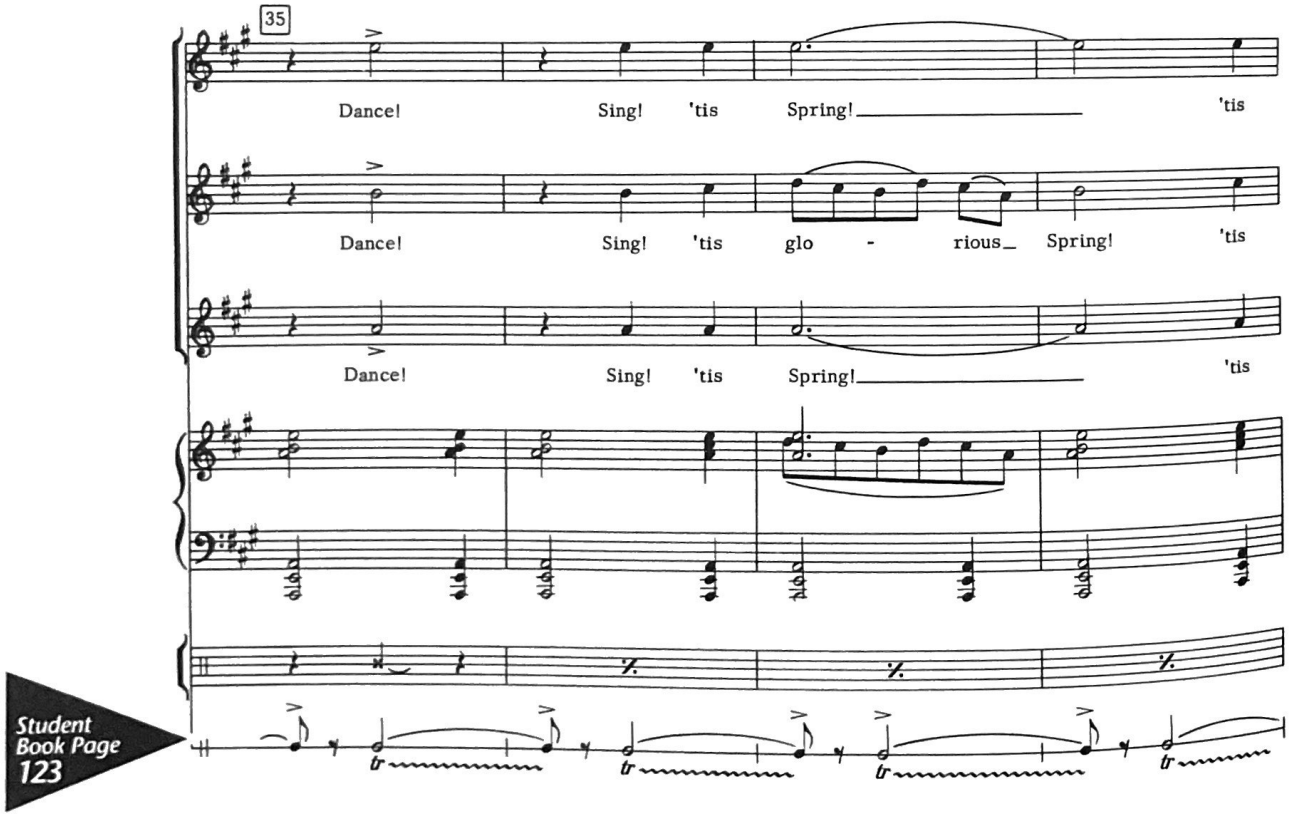

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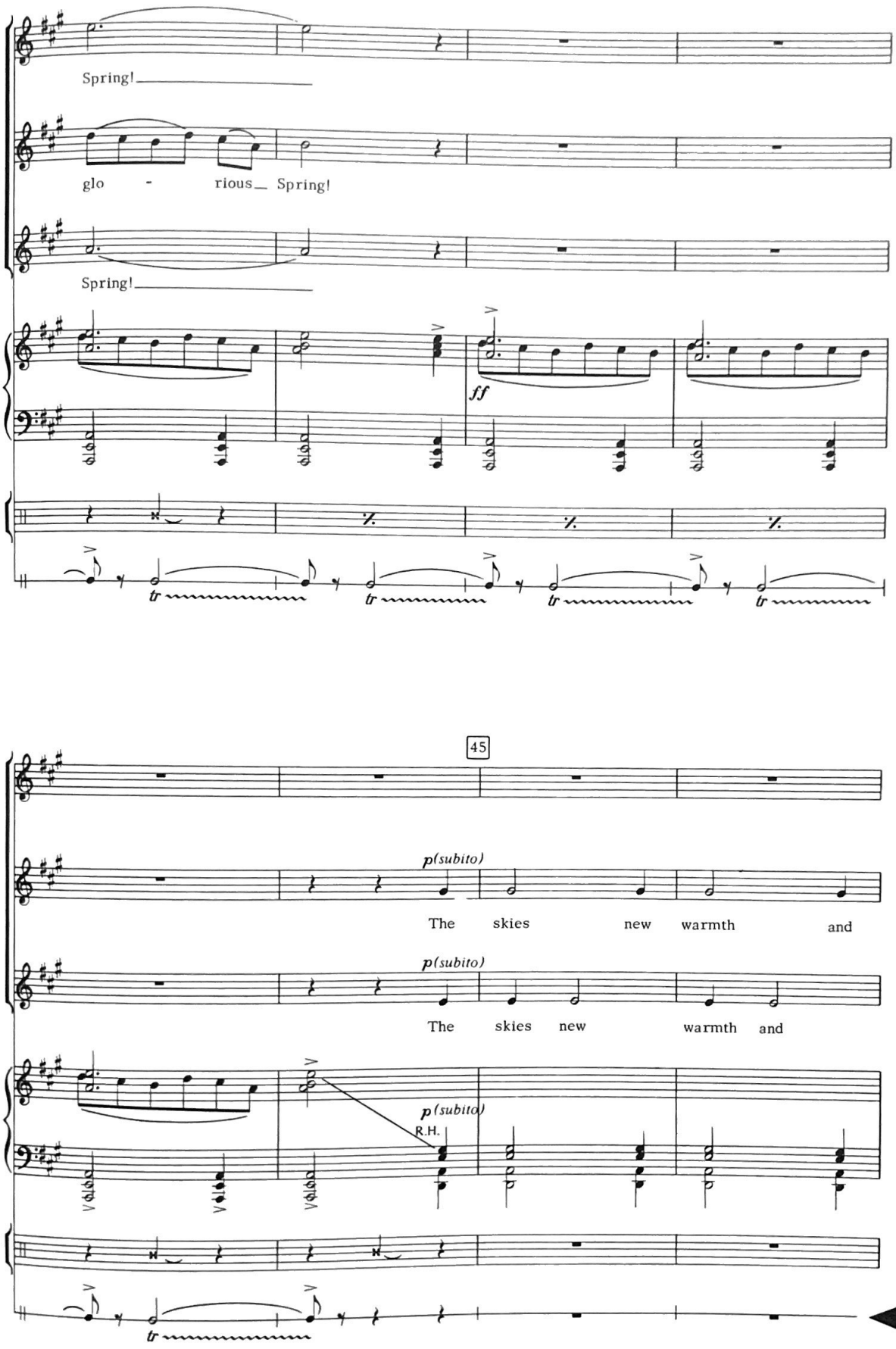
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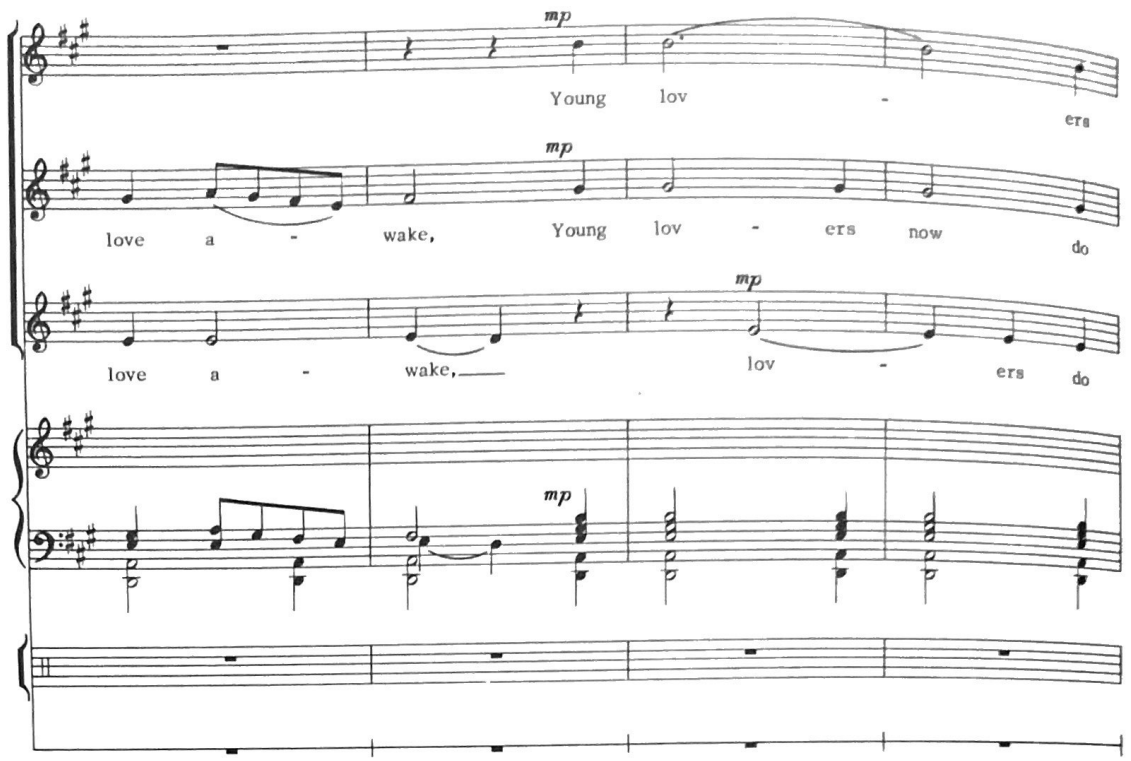
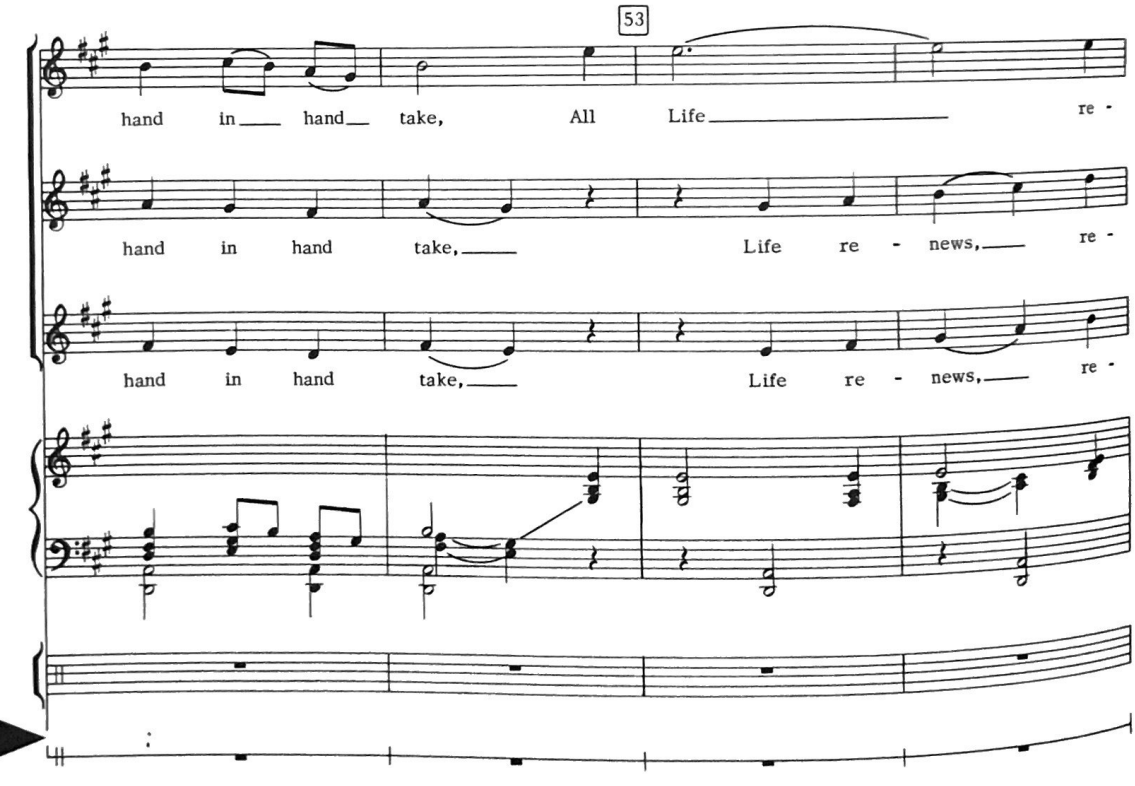

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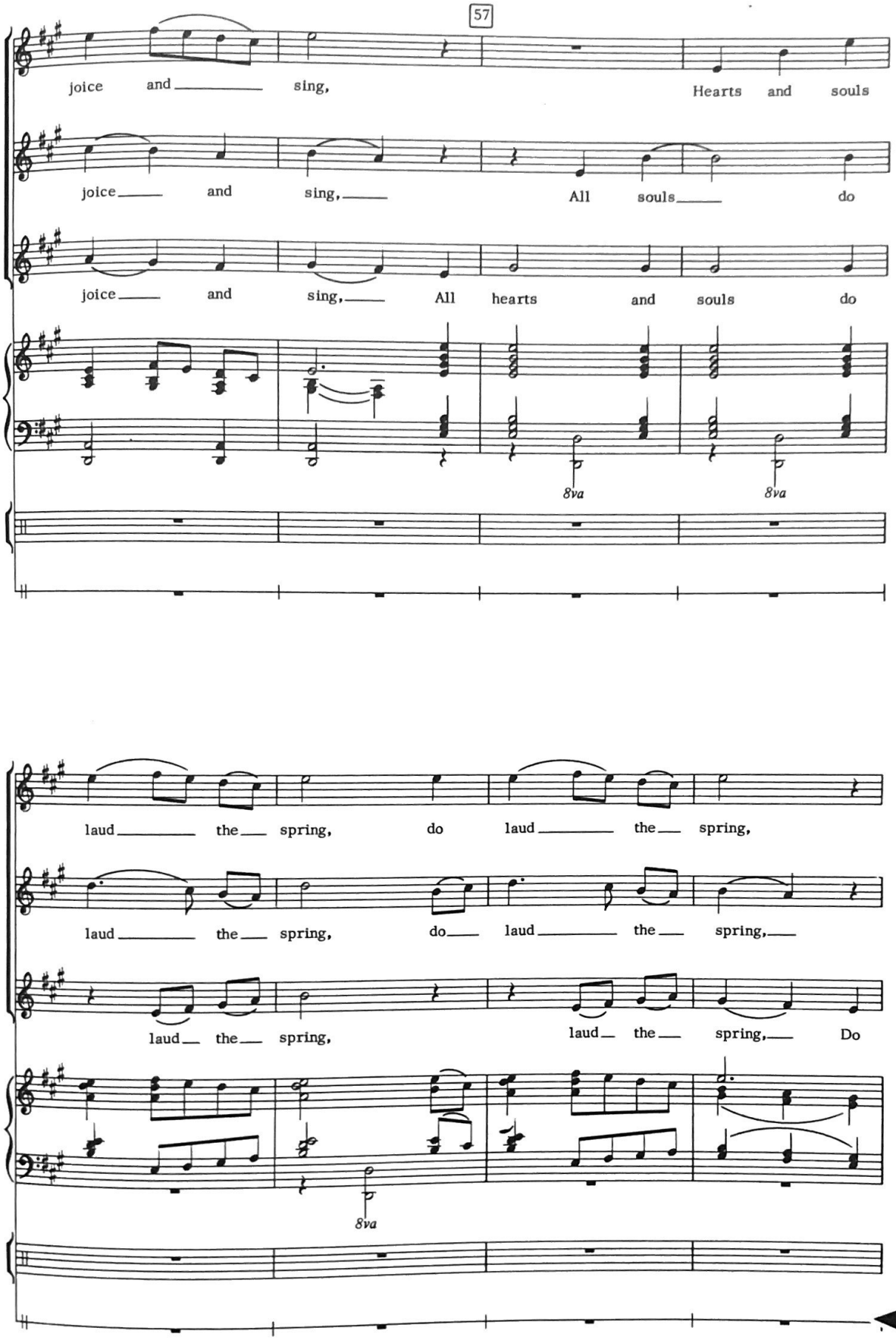
57
joice and sing, Hearts and souls
joice and sing, All souls do
joice and sing, All hearts and souls do
8va
8va
laud the spring, do laud the spring,
laud the spring, do laud the spring,
laud the spring, laud the spring, Do
8va

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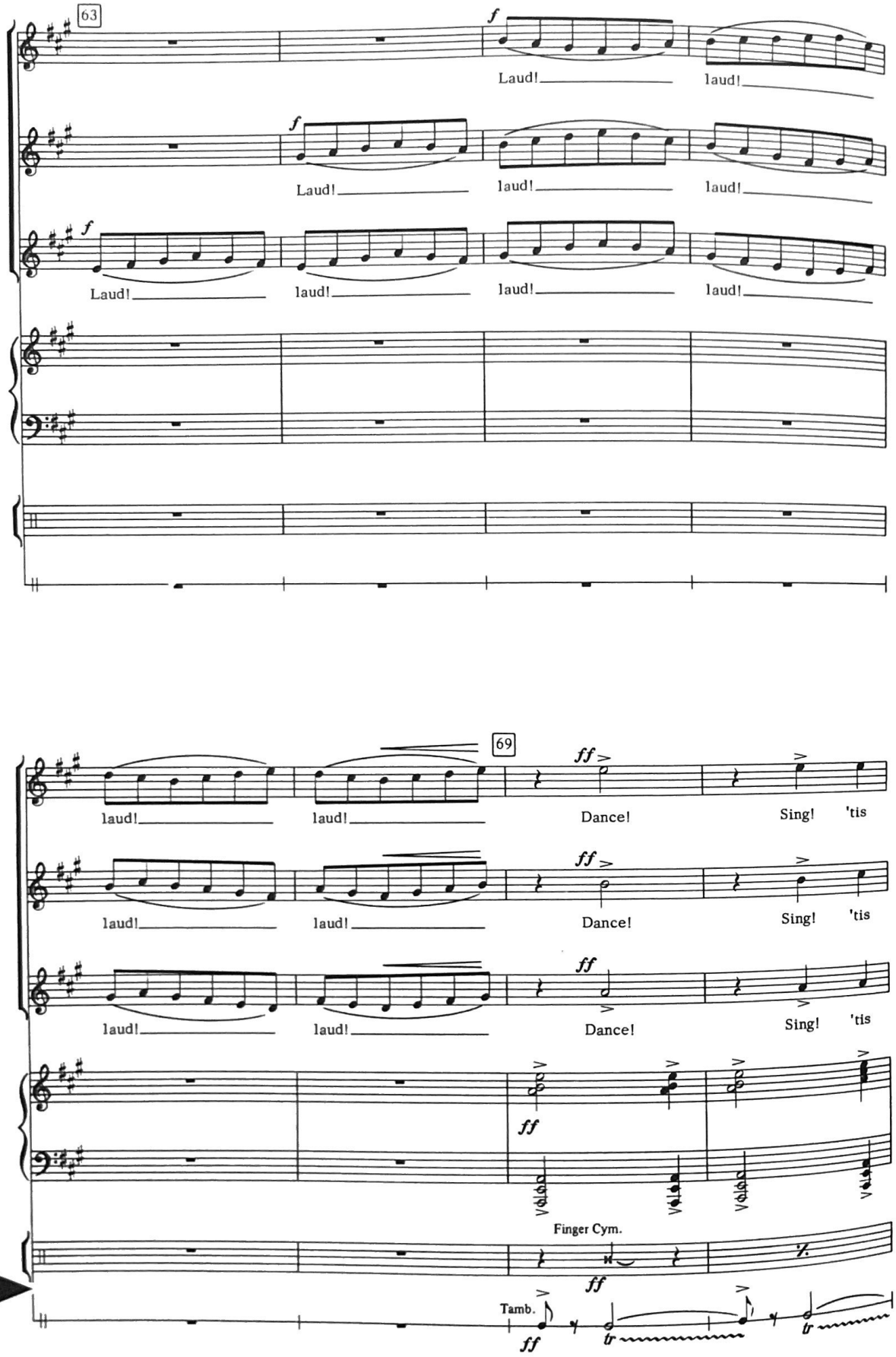
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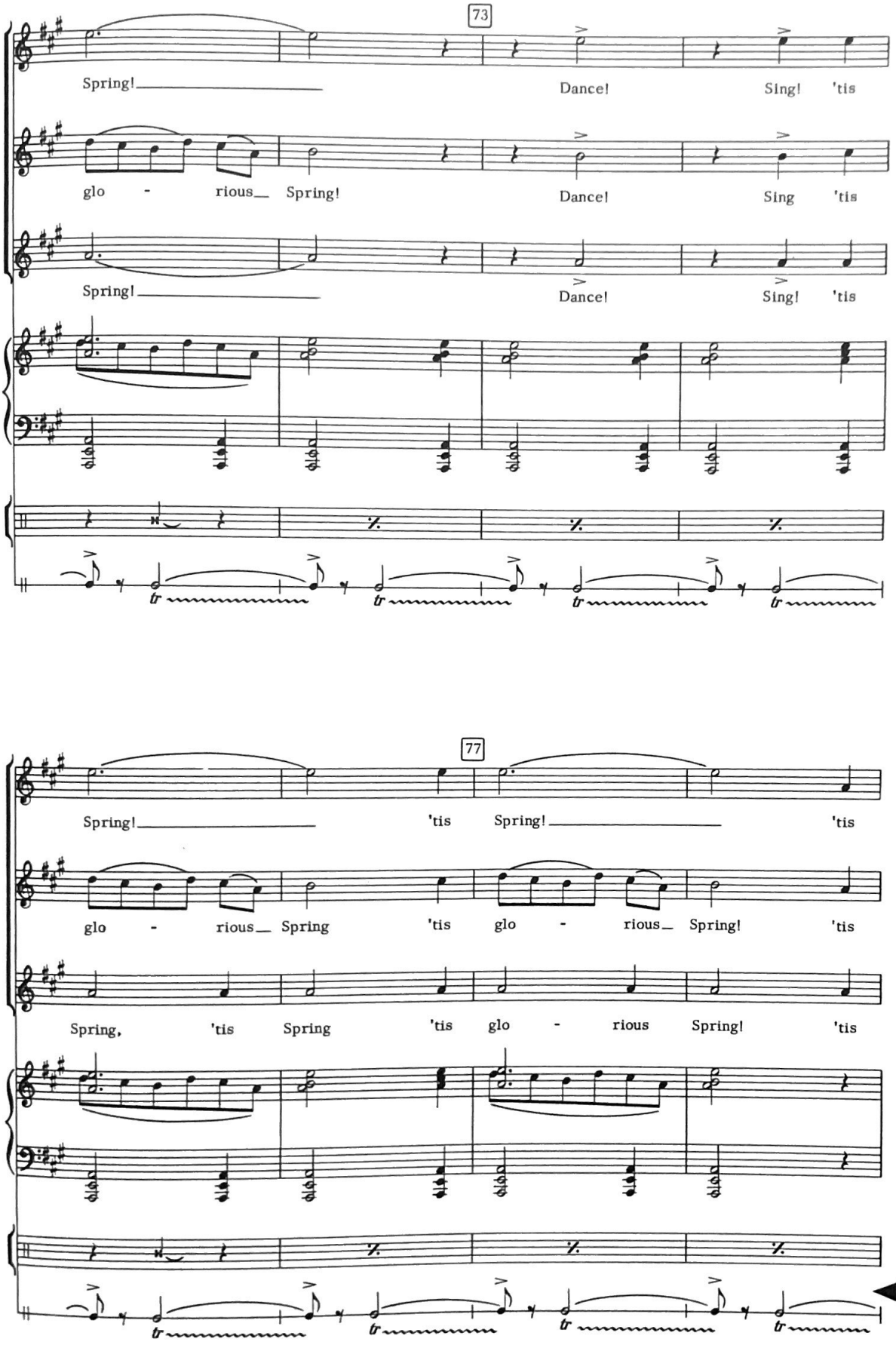
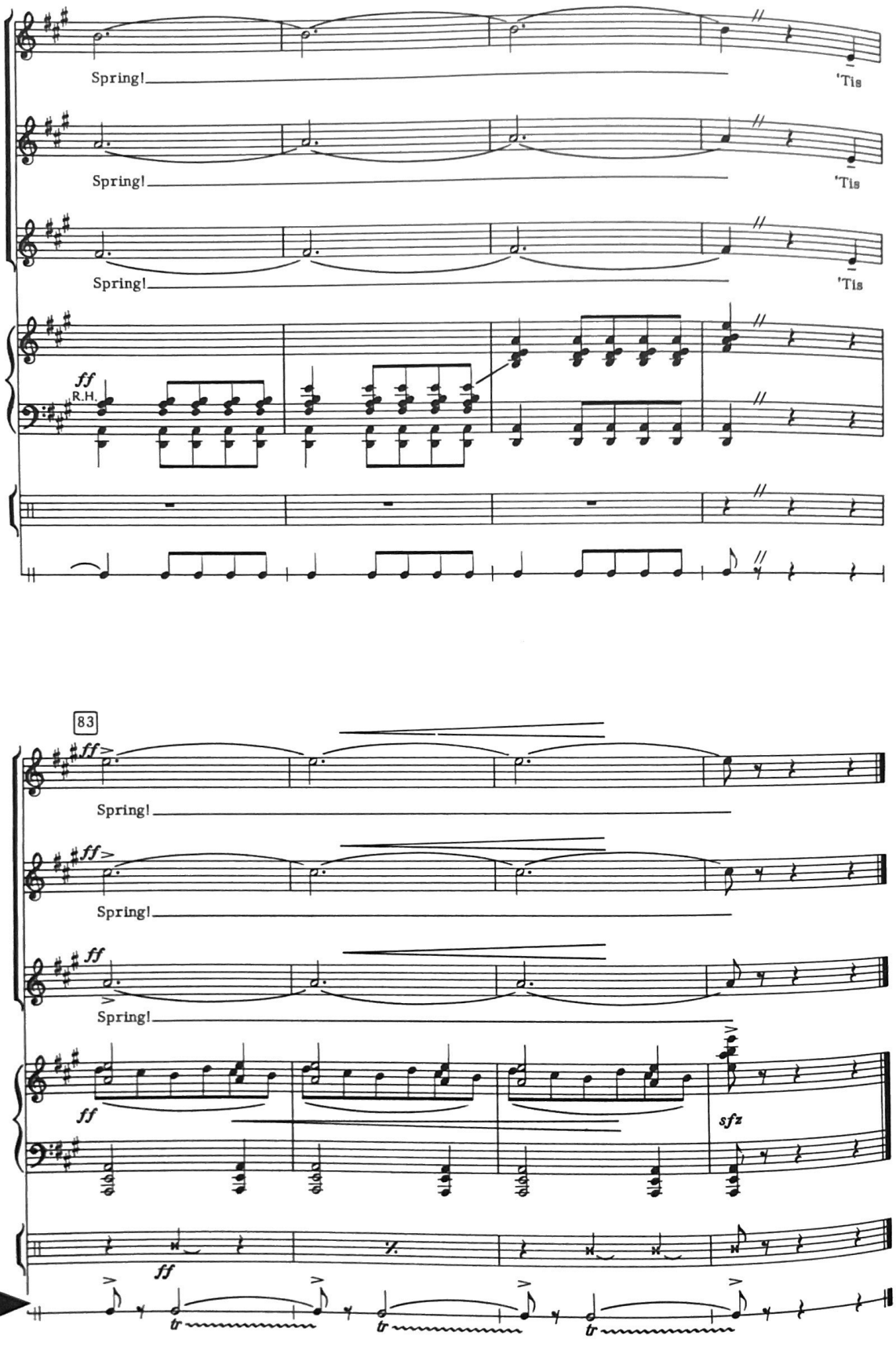

73
Spring! Dance! Sing! 'tis
glo - rious Spring! Dance! Sing 'tis
Spring! Dance! Sing! 'tis
77
Spring! 'tis Spring! 'tis
glo - rious Spring 'tis glo - rious Spring! 'tis
Spring, 'tis Spring 'tis glo - rious Spring! 'tis

Student Book Page 128

Student Book Page 129

THE/SKY/WAS

Composer: John Leavitt
Text: e.e. cummings
Voicing: SSA

Key: B♭ major, D major, G major, B♭ major, B major
Meter: $\frac{4}{4}$
Form: ABA

Style: contemporary
Accompaniment: Keyboard
Programming: Contest, Concert, Festival

Ranges:

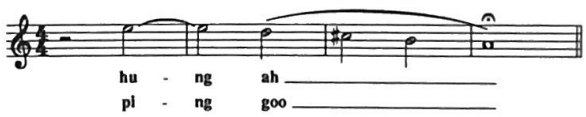
Student Book Page 130

the/sky/was (from *American Song*)
Composer: John Leavitt
Text: e.e. cummings (1894-1962)
Voicing: SSA

Cultural Context:
"the/sky/was" text is a poem taken from *Tulips & Chimneys* (published in 1923) by e.e. cummings. Composer John Leavitt has used this poem in his choral song cycle entitled *American Song*. This musical setting includes poetry by America's best poets including Stephen & Rosemary Vincent Benet, Carl Sandburg, e.e. cummings, and Walt Whitman. Other selections in this song cycle include "Southern Ships and Settlers," "Prairie Waters by Night" and "Oh Captain! My Captain!"

Musical Terms:

Allegro	div. (divisi)	*poco a poco rall.* (poco a poco rallentando)
port. (portamento)	*dim.* (diminuendo)	**Tempo primo**
rit. (ritardando)	*a tempo*	

Preparation:
- The tessitura of the piece tends to linger in the higher part of the vocal register. Open and free tone production is important to the vocal care of the singer as well as the overall sound of the piece. Use this exercise for lifting the soft palate, opening the throat, and focusing the tone by going from the closed nasal sound to an open sound. Sing "on the breath"—air-supported sound.

- The following exercise may serve as ear training for tuning ascending and descending chromatic passages.

Evaluation:
- Locate particular places in your musical score where practice in lifting the soft palate, keeping the throat open, and focusing tone will be the most beneficial.
- Find measures in your music where special attention to the tuning of half steps is necessary.

(Answers to Student Page)
- *Specific places singers may need to be most aware of a lifted soft palate, open throat, and focused tone might be mm. 3, 5, 17, and 29 to the end of the piece.*
- *Tuning of the half step chromatic patterns occurs at mm. 17-18, and mm. 21-22.*

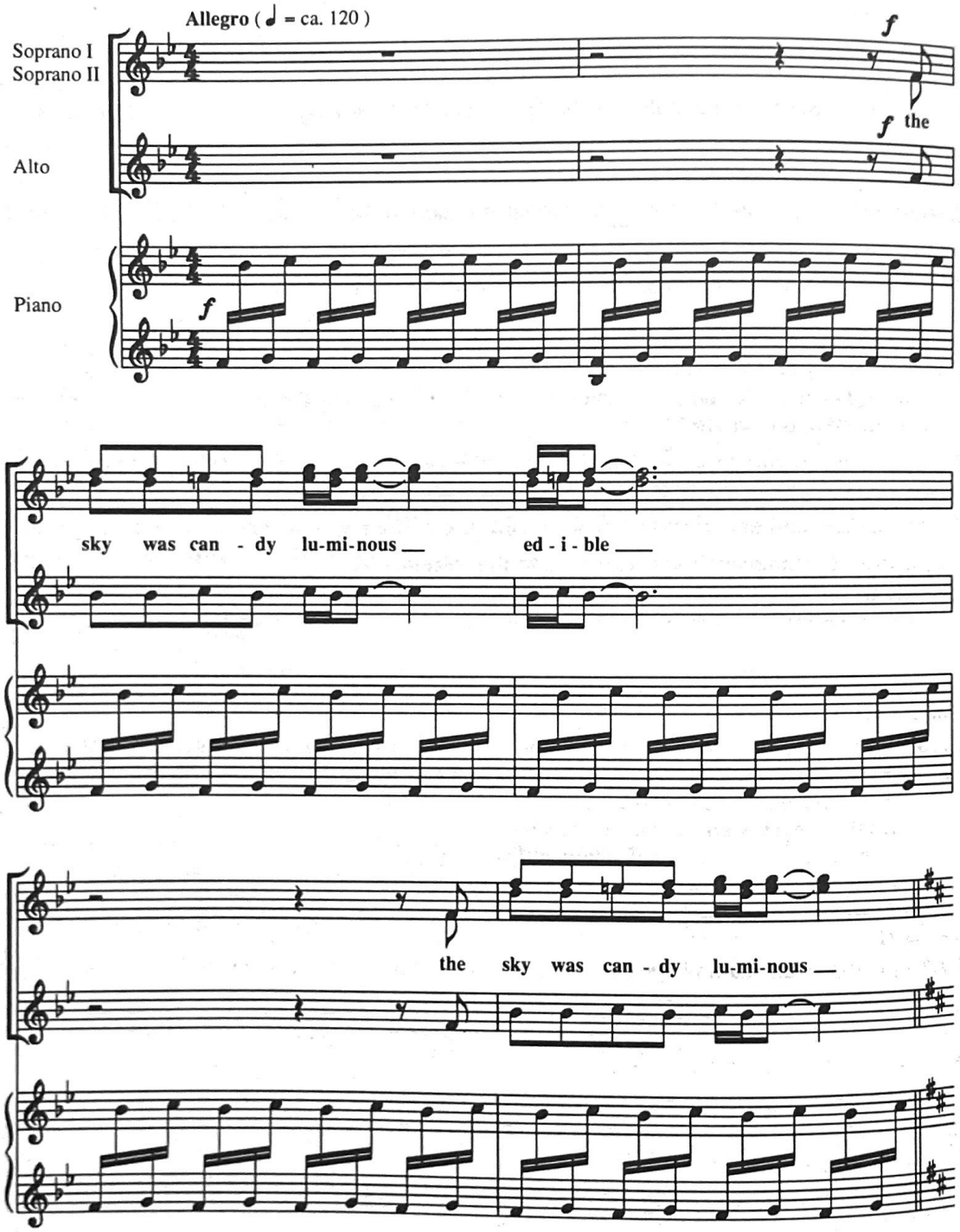
the/sky/was

(from AMERICAN SONG)

For SSA and Piano

Text by E.E. CUMMINGS (1894-1962)

Music by JOHN LEAVITT



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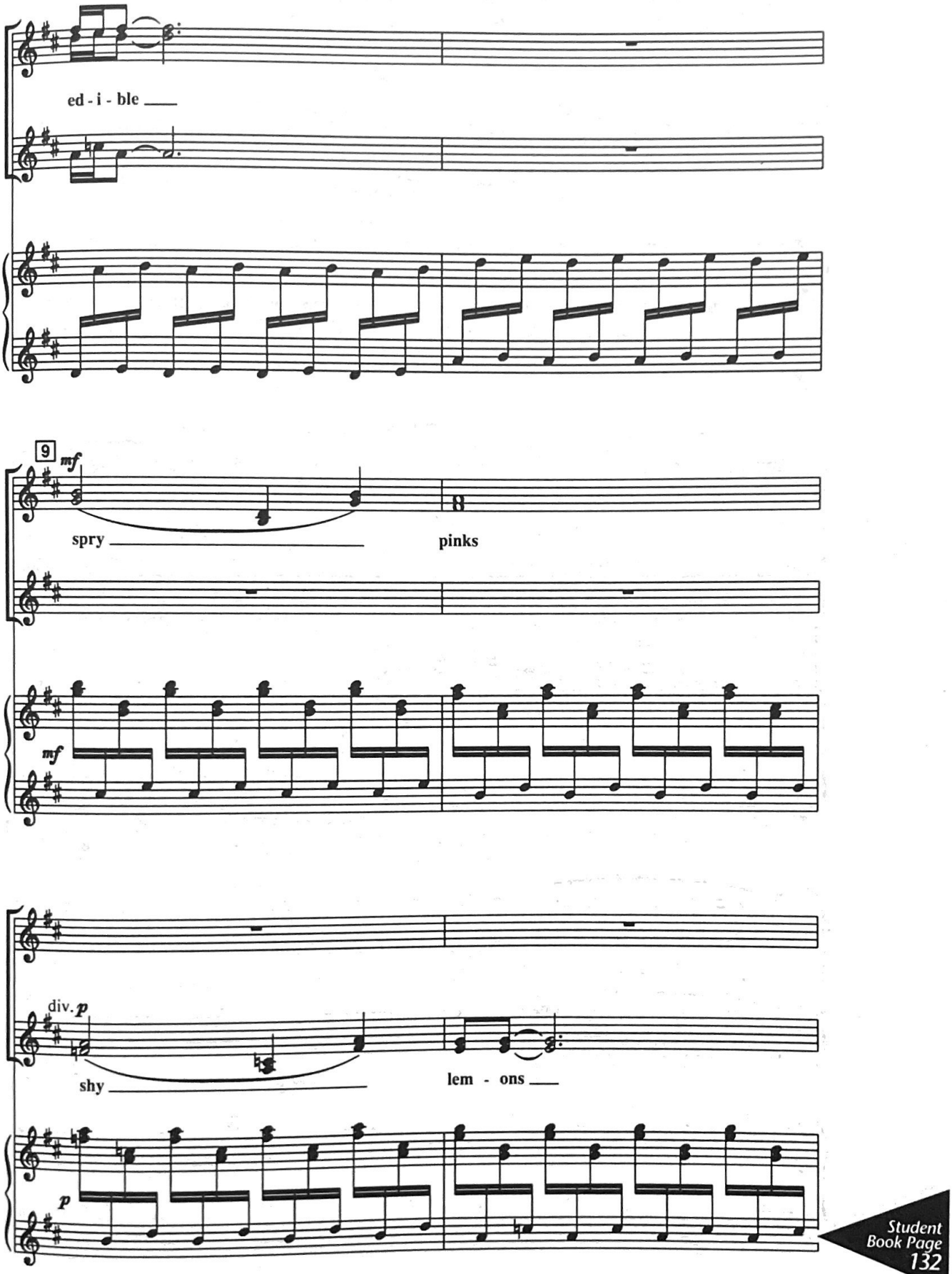
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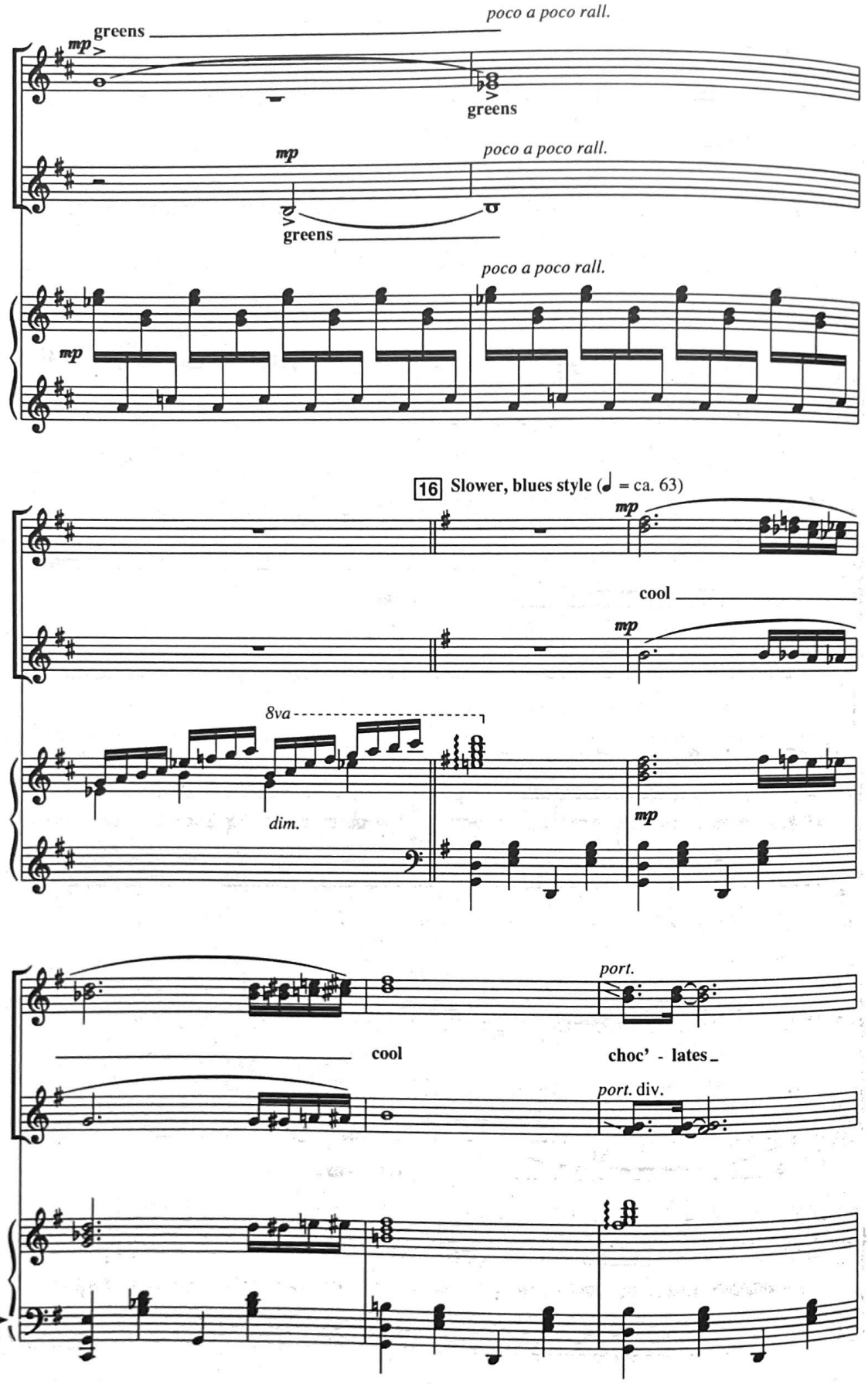
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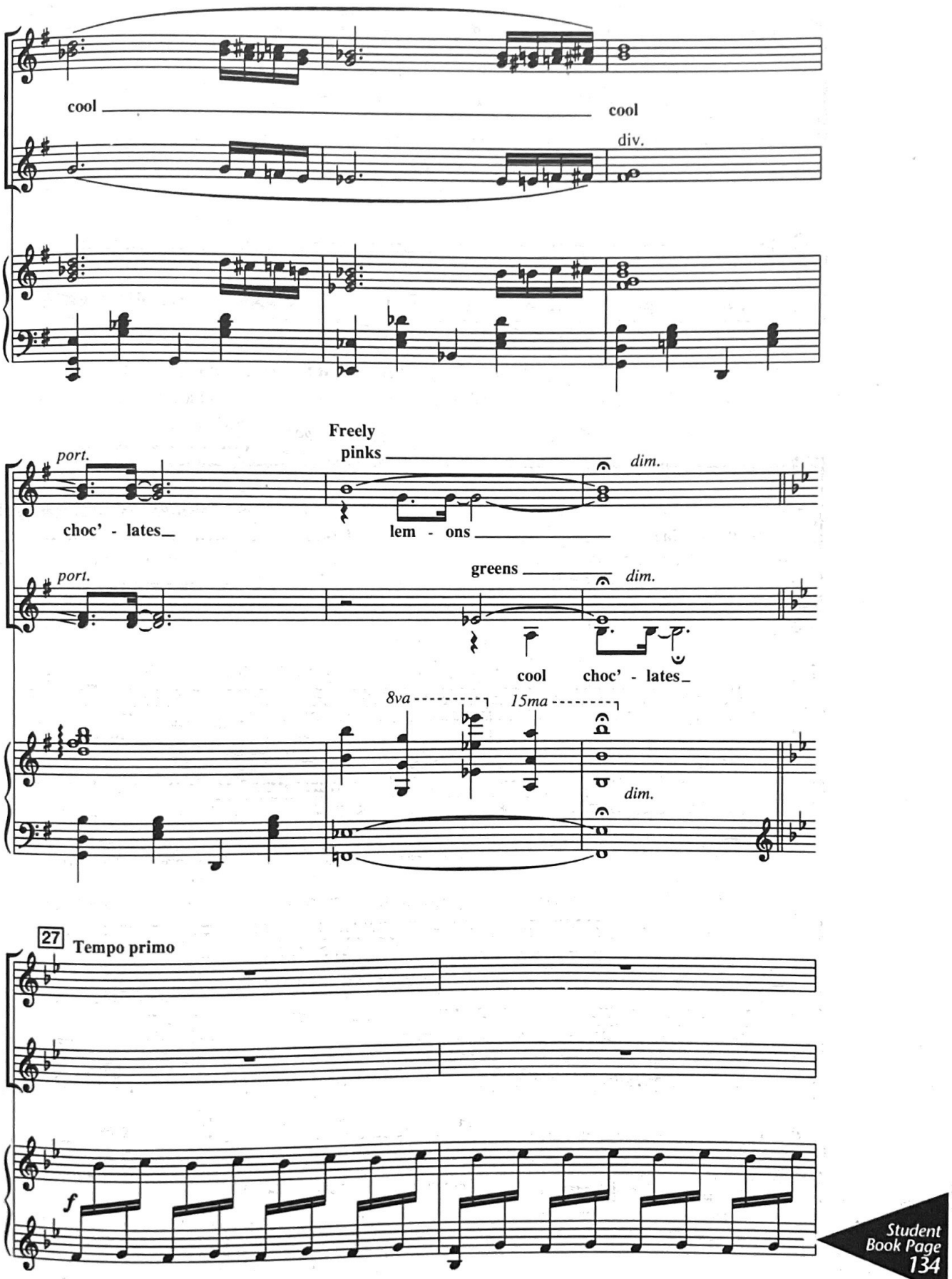
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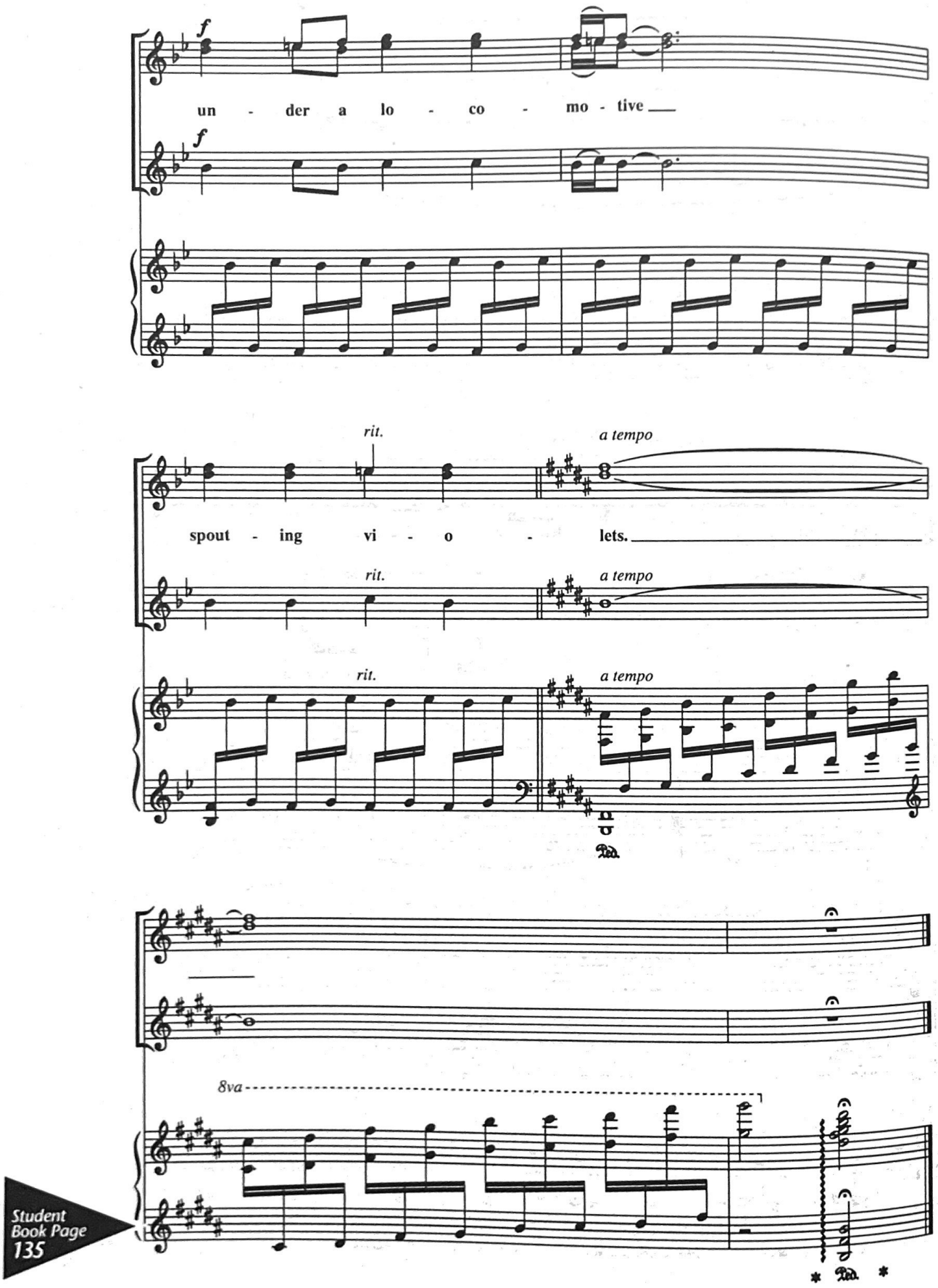
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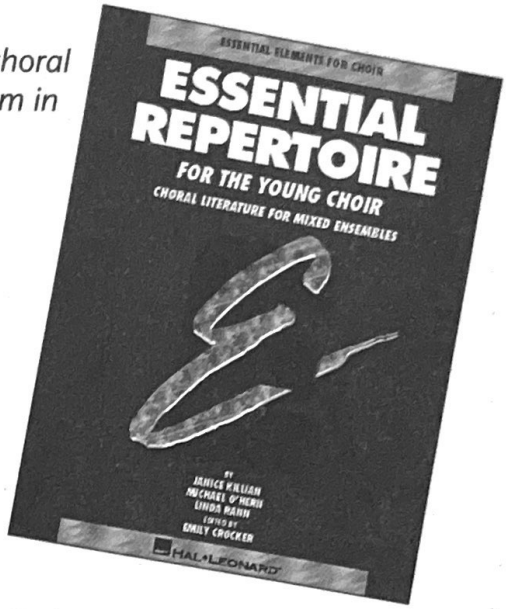
ESSENTIAL ELEMENTS FOR CHOIR

A Complete Choral Experience for Grades 7-12

Created by educators for educators...a textbook to help choral singers achieve their full musical potential...and keep them in choir!

A two-faceted approach

The Repertoire...



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- Practical easy-to-use format
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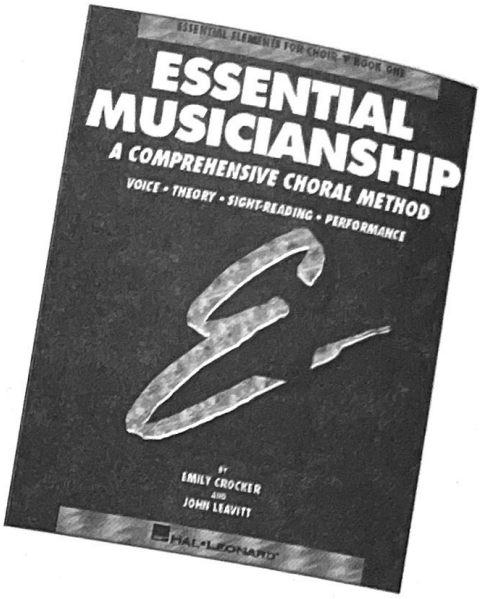

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